



The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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AND now we have the "New Music Quarterly Recordings" with the distinguished American composer, Henry Cowell, heading the Executive Committee, whose duty it is to select the modern compositions to be recorded and the artists to interpret them. It is the plan of this organization to issue recordings every three months starting with its first release of January 1934. The records will be made available to the public through authorized dealers in a few of the larger cities. The publishers of this bulletin have been designated as one of those dealers. The first record, which is now ready for distribution, contains on one side, three songs by Adolph Weiss entitled: *Cemetery*, *The Railway Train* and *Mysteries* sung by Mary Bell (Soprano), and on the reverse will be found Ruth Crawford's *Andante for String Quartet* played by The New World String Quartet. All releases issued by this organization will be made on twelve inch records. The price of the disc mentioned above is \$1.50.

We are indebted to Mr. Cowell for the following information about the composers and artists whose work is presented upon this first record. Adolph Weiss was born in Baltimore of German parents, and has become recognized as the leading exponent in America of the system of composition of Arnold Schoenberg, whose pupil Weiss became for several years. . . . Ruth Crawford, the leading modernist woman composer, studied in Chicago under Adolph Weidig, and later with Charles Seeger, of New York. She became a teacher of harmony and counterpoint at the American Conservatory of Chicago, and then was awarded a Guggenheim Fellowship. In 1933 her songs with orchestra were selected to represent

America at the International Festival for Contemporary Music at Amsterdam. . . . The New World Quartet was founded several years ago in New York by Ivor Karman, the first violin, formerly of the Budapest Quartet. This organization have become known as leaders in the field of modern music, and have been very active in first presentations of important new quartet literature. . . . Mary Bell was born in Texas, and was a leading member of the American Opera Company, later she spent several years in Italy and Germany, where she both studied and concertised. . . . If you are interested in modern music of the ultra variety here it is.

Victor has just informed us that a few of its sets of the Szostakowicz Symphony reached the public in which the fourth record No. 7887 was incorrectly pressed. On some of these records a duplication of side nine was pressed instead of the proper part. Victor is very anxious that this error be corrected as quickly as possible. If your set contains one of these records will you please return it promptly to your dealer and he will exchange it for one which has been correctly pressed.

Our little publication seems to be of interest to an ever increasing number of subscribers— if you know of anyone who might like to receive it regularly, we will be glad to mail a sample copy upon receipt of your request. Back copies are becoming more and more scarce, if you need any to complete your file please send for them at once.

Please note that the prices of imported records listed in this issue will obtain only until March 31, 1934. The decrease in the value of the American dollar has made it imperative to increase prices after that date.

ORCHESTRA



Tschaikowsky: The Swan Lake, Op. 20. Ballet Suite. London Philharmonic Orchestra conducted by John Barbirolli. 2-12" discs (V-C2619 and V-C2620). \$1.75 each.

Some of the finest recording, that is being done, is coming from England as these two discs will quickly demonstrate. We have never heard greater fidelity of reproduction. The music, while certainly not profound, is very pleasant to listen to, and those who have witnessed the performance of the ballet by the Monte Carlo Ballet Russe this season will surely be especially interested in these records. Barbirolli gives a clear-cut and spirited performance of this suite.

Berlioz: Le Carnaval Romain Overture. B. B. C. Symphony Orchestra conducted by Adrian Boult. 1-12" disc (V-DB2078). \$2.

Superb recording and a highly spirited performance are features of this record of Berlioz's ever popular overture. If this sort of music appeals to you, you will find this disc entirely satisfactory.

Phil. Emanuel Bach: Symphony in D Major—Presto. Kammerorchester conducted by Hans von Benda. One side and **Benda: Concerto for Violin in A Major—Presto.** Prof. Max Strub (Violin) with Kammerorchester conducted by Hans von Benda. 1-10" disc (V-EG2869). \$1.25.

Two bits of typical eighteenth century music nicely performed and satisfactorily recorded. The *Presto* from the *Concerto in A Major* by one of the prolific Benda family, very likely Frantisek Benda (1709-1786), is the more interesting. If we are correct in our deduction, the composer was the famous Konzertmeister to Frederick the Great, who performed the herculean task of accompanying his patron in some 50,000 flute concertos during his 40 years service. This little disc in addition to its educational value contains some very pleasing music for the average music lover.

Debussy: La Mer. Orchestra of the Paris Conservatory conducted by Piero Coppola. 3-12" discs (V-11649 to V-11651) in album. Victor set M-89. \$5.

Coppola has recently made a new recording of Debussy's *La Mer* and Victor is substituting it for his previous recording in its album set M-89. In comparing the present records with the older ones it is quite clear that the technique of recording has certainly been greatly improved in the few short years since the earlier records were issued. If you should decide to purchase this set, it would be well to check the numbers of the records in the album to be sure that you have the new recording. The new records are numbers 11649 to 11651 inclusive.

Moszkowski: Spanish Dance No. 1 (Arr. Körke); **Spanish Dance No. 2** (Arr. Scharwenka); **Spanish Dance No. 3** (Arr. Körke); **Spanish Dance No. 5** (Arr. Scharwenka). Vienna Symphony Orchestra conducted by Paul Kerby. 1-10" disc (C-2106M). 75c.

Balakiref: Russia. London Philharmonic Orchestra conducted by Sir Hamilton Harty. 2-10" discs (C-17031D and C-17032D). \$1 each.

The orchestral records on Columbia's list for this month consist of some pleasant enough Moszkowski dinner music and the re-pressing of the now famous recording of Balakiref's *Russia*. The latter item was given considerable space in our last issue. Several of our readers have written that they note a decided improvement in this recording beyond any orchestral reproduction they have ever heard. We concede that we have never listened to a better recording of an orchestra but we still insist that the reproduction is not any nearer perfection than that to be found on the best of American orchestral records. Perhaps we are hearing so many records every day that our ears have become numb and we do not sense the great improvement which caused so much excitement abroad when these discs were released a couple of months ago. Now that the records may be heard at your local dealer's shop, we should like to hear from more of our subscribers. The question is, "Is the faithfulness of this recording out and beyond any orchestral reproduction you have ever heard?"

Wagner: Tannhäuser—Overture and Venusberg Music (Paris Version). Philadelphia Orchestra conducted by Leopold Stokowski. 1-12" long-playing disc (V-L11747); \$3, and 1-12" single-faced long-playing disc (V-L11748S); \$1.50.

For those who use "long-players," Victor releases this month, its splendid recording of the *Tannhäuser Overture* (Paris Version) by the Philadelphia Orchestra. These records are made of the standard shellac material and are pressed in automatic sequence. It is our understanding all long-playing sets in the future will be made available only in this form. You will find this set entirely satisfactory.

CONCERTO



Haydn: Concerto in F for Harpsichord and Orchestra. Mme. Roesgen-Champion (Harpsichord) with Orchestra conducted by Coppola. 1-12" disc (V-L966). \$1.75.

This pleasing little concerto of Haydn's for harpsichord and small orchestra makes a most unusual record of considerable charm. For those who find joy and relaxation in the sprightly music of the genial composer, this disc is recommended. The recording is excellent.

Beethoven: Concerto No. 3 in C Minor, Op. 37. Artur Schnabel (Piano) and the London Philharmonic Orchestra conducted by Malcolm Sargent. Nine sides and **Beethoven: Rondo in C Major, Op. 51, No. 1.** Artur Schnabel (Piano). 5-12" discs (V-7995 to V-7899) in album. Victor set M-194. \$10.

Here is an item that has enjoyed phenomenal popularity since the announcement of the imported set in the November issue. There are several reasons for this. The previous recording by Mark Hambourg was not at all satisfactory. We do not know why, but this work is seldom played in concert and so those who wish to hear it must depend upon the records. Perhaps the most vital reason for the wide appeal of this album set is the fact that Schnabel gives a superb performance, and the reproduction is well up to the standard set by his previous recordings of the First, Fourth and Fifth Beethoven Piano Concertos. We are very sure that if you add this item to your library you will find yourself playing it again and again and again.

Mendelssohn: Concerto in E Minor, Op. 64. Joseph Szigeti (Violin) and London Philharmonic Orchestra conducted by Sir Thomas Beecham. Seven sides and **Chabrier-arr. Loeffler: Scherzo Valse.** Joseph Szigeti (Violin) with piano accompaniment by Nikita de Magaloff. 4-12" discs (C-68159D to C-68162D) in album. Columbia set No. 190. \$6.

This Concerto, which has been in the repertoire of all the important violinists of our generation, is of course well known to concert audiences everywhere. We have an entirely satisfactory recording of it in this album set. In comparing it with the early Victor set, with Kreisler as the soloist, we note the great improvement in the recording of accompanying orchestras that has been attained in recent years. Or could it be, that the Kreisler set was made when it was the fashion to place the virtuosic soloist immediately in front of the microphone, with the result that the orchestra sounded like the faint rumble of music in the distance? Also we rather prefer Szigeti's straightforward, clear-cut performance to the overly sentimental fiddling of Kreisler. Sir Thomas finds this Mendelssohn music congenial to his aristocratic temperament and leads his band in giving just the proper support that the violinist needs to give a truly well rounded performance.

Grieg: Concerto in A Minor, Op. 16. Wilhelm Backhaus (Piano) and the New Symphony Orchestra conducted by John Barbirolli. 3-12" discs (V-DB2074 to V-DB2076). \$2 each.

This set is nothing to get particularly excited about. If it is not in your collection, and the composition appeals to you, this is the version to buy. Backhaus's orthodox performance cannot be criticised, and the present reproduction is far superior to the earlier recordings of this work.

Bach: Brandenburg Concerto No. 4 in G Major. Bouillon (Violin), Cortet (Flute), Morseau (Flute) and Ecole Normale Chamber Orchestra conducted by Alfred Cortot. 2-12" discs (V-7915 and V-7916). \$2 each.

It never rains but it pours! Last month we had a most excellent Polydor recording of this lovely Bach composition, which we recommended very highly. You need not regret it if you purchased the German records. In our opinion it is just a "toss-up" as to which is the better. The soloists in both sets are of the highest order and the recording of each set is of the best.

Lalo: Symphonie Espagnole, Op. 21. Yehudi Menuhin (Violin) and Symphony Orchestra of Paris conducted by Georges Enesco. 4-12" discs (V-7943 to V-7946) in album. Victor set M-136. \$8.

In its album set M-136, Victor has substituted the recent Menuhin recording of this popular piece for the one by Henry Merckel, and has increased the price from \$6.50 to \$8. There is no question but that Master Menuhin gives a better all around performance than M. Merckel—whether it is worth the difference in price is a matter of opinion. We rather feel that the *Symphonic Espagnole* is not worth over \$6.50 no matter who plays it. If your dealer still has any of the earlier sets, it might be well to listen to one of them before making your decision.

Bach: Concerto in E Major. Yehudi Menuhin (Violin) and Orchestre Symphonique de Paris conducted by Georges Enesco. Five sides and **Bach: Sarabande** (From Partita No. 1 in B Minor). Yehudi Menuhin (Violin). 3-12" discs (V-DB2003 to V-DB2005). \$2 each.

Following the Elman recording released last autumn we now have this important Bach item played by Master Menuhin. We believe that the majority of our readers will prefer the more spirited performance of the present set, although we still feel that the Elman version is a highly satisfactory rendition of this interesting music. The recorders have caught the tone of Menuhin's violin with a marked degree of fidelity.

CHAMBER MUSIC



Dvorák: Quartet in G Major, Op. 106. Prague String Quartet. 4-12" discs (V-7905 to V-7908) in album. Victor set M-195. \$8.

Due to its importance, considerable space was given to the imported pressings of this set in our issue of December, 1933. And it is an important set, particularly in view of the fact that so little of Dvorák's chamber music has found its way into the recording laboratory. Victor should be thanked

for making it available under its domestic label. The reproduction is highly satisfactory, and if you find pleasure in listening to the records of this composer's *American Quartet*, you will most surely enjoy this work.

Mozart: Quartet in F Major (K. 370). Leon Goossens (Oboe), Jeno Lener (Violin), S. Roth (Viola) and I. Hartman ('Cello). 2-12" discs (C-68157D and C-68158D). \$1.50 each.

Columbia was quick to realize the charm of this lovely bit of chamber music and releases it under its own label this month. In our review of the imported records in our December, 1933 issue we recommend this recording quite highly. If you did not secure the imported discs, we suggest that you hear these records at your local dealer's without delay. You will find a well balanced ensemble headed by one of the world's greatest oboists. You will also appreciate the high fidelity of the reproduction.

Tschaikowsky-arr. Willoughby: Andante Cantabile (From String Quartet in D, Op. 11). J. H. Squire Celeste Octet. 1-10" disc (C-2889D). 75c.

If your taut nerves would be relieved by a good cry and you need something to stimulate the tears, put on your overshoes, think of *Little Women*, and start this record.

PIANO



Bach-Busoni: Prelude and Fugue in E Flat Major. Edwin Fischer (Piano). 2-12" discs (V-DB1991 and V-DB1992). \$2 each.

Mozart: Sonata in A Major (K. 331). Edwin Fischer (Piano). 2-12" discs (V-DB1993 and V-DB1994). \$2 each.

This month Edwin Fischer adds to his celebrity, which he is steadily and securely establishing, as one of the leading, if not the leading pianist, recording today. The Busoni arrangement of the *Prelude and Fugue in E Flat Major*, which was originally written for the organ, appears on the records for the first time. There is, you will recall, a recording of the Schönberg orchestral arrangement of this work on Telefunken records. The present recording is a sheer joy to listen to—there is an intimacy about the performance that holds you spellbound even after the last sustained chord has died away. You have the feeling that Herr Fischer is playing this lovely music just for you. . . . The Mozart item follows closely upon the heels of the Iturbi recording of this popular piano piece and Fischer plays it in the same unassuming manner as he does the Bach. His tempo is generally slower than Iturbi's, this is especially noticeable in the rondo. Personally we prefer the present recording, but we are very sure

that most people will like the rhythmical, sparkling Iturbi rendition much better. We might mention that the Iturbi records have attained a very wide popularity, and great numbers of them have been sold all over the country. If you have not heard them, ask your local dealer to play them for you.

Scarlatti: Three Sonatas—G Major, G Minor, G Major. One side and **Bach: Prelude and Fugue in A Minor.** Frida Kwast-Hodapp (Piano). 1-12" disc (V-EH832). \$1.75.

We welcome both the Scarlatti sonatas and Frida Kwast-Hodapp, the distinguished Dutch concert-pianist, to the realm of recorded music. Mme. Kwast-Hodapp was born in Bergen in 1880 and is the wife of the eminent pianist and teacher James Kwast. She has been very popular on the concert stage in Europe for a number of years, and if her subsequent records show the sound musicianship that her first disc does, she should enjoy equal popularity with record buyers.

Schumann: Presto-Passionato, Op. 22 (Appendix). Vladimir Horowitz (Piano). 1-10" disc (V-1638). \$1.50.

We are glad to welcome this charming little record that Victor has found a place for in its domestic catalogue. It gives Horowitz ample opportunity to display his marvelous technique which he does without the slightest ostentation. This music was originally the Finale of the well-known *Sonata in G Minor*, Op. 22, but was later discarded and published separately. It is No. 8 in the supplementary volume of Schumann's complete works. Especially fine reproduction of the tone of Horowitz's instrument is a feature of this disc.

Schumann: Andante and Variations, Op. 46. Mark Hambourg (Piano) and Michal Hambourg (Piano). 1-12" disc (V-C2634). \$1.75.

This seldom heard Schumann opus is a charming addition to the repertory of recorded music. It was originally written for two pianos, two violoncellos and horn. Later the composer decided to omit the latter three instruments. Mark Hambourg and his daughter give a quite pleasing performance, and the recording is satisfactory.

Liszt: Hungarian Rhapsody in A Minor, No. 13. Mischa Levitzki (Piano). 1-12" disc (V-DB1905). \$2.

This excellent recording of the *Hungarian Rhapsody No. 13* fills a gap in library of recorded music. If you are interested in adding this composition to your collection you may select this record, for we cannot imagine a better performance or recording of this lively music.

Gershwin: Rhapsody in Blue. Eight Piano Ensemble conducted by Philip Finch. 1-12" disc (V-C2616). \$1.75.

Here is a novel record! We got a real thrill listening to the familiar *Rhapsody in Blue* played by this unique ensemble. Gershwin's great contribution to Jazz sounds like "a million dollars" on eight grand pianos. The recording is "swell."

J. Strauss—Arr. Pavia: Concert Fantasy on Themes from "Die Fledermaus." Ethel Bartlett (Piano) and Rae Robertson (Piano). 1-12" disc (V-C2613). \$1.75.

This arrangement for two pianos of some of the themes from Strauss' *Die Fledermaus* is one of those records which we could very nicely do without. It is pretty dull. The recording is passable.

VIOLIN



Chausson: Poème, Op. 25. Yehudi Menuhin (Violin) and the Symphony Orchestra of Paris conducted by Georges Enesco. 2-12" discs (V-7913 and V-7914). \$2 each.

Victor certainly lost no time in making this excellent item generally available by promptly giving it a domestic listing. As we mentioned in our review of the imported discs last month, we had heard and enjoyed this composition in concert many times with the piano transcription of the orchestral score. When we listened to the imported records last month, we heard it for the first time as it was originally written. We believe that you will find as we did, the present version with orchestra vastly more interesting. If you should care to make a comparison, you will find a very good recording of this composition in the current Columbia catalogue—the solo violin part is played by the present conductor, Georges Enesco, with piano accompaniment.

ORGAN



Widor: Marche Pontificale. One side and **Hollins: Concert Overture in C Minor.** Berkeley Mason (Organ). 1-12" disc (V-C2590). \$1.75.

Not a great organ record, but a mighty pleasing one, by one of the official accompanists of the B.B.C. This record will introduce to many a brilliant composition of the famous blind organist of the Free St. George's Church, Edinburgh, Mr. Alfred Hollins, who is quite well known in America due to his several concert tours in this country. The Widor selection is just what you would expect it to be from its title. We were rather thrilled by it—in fact, we enjoyed both sides of the disc very much. The recording is satisfactory.

CHORAL



Selections by La Maîtrise de la Cathédrale de Dijon sous la direction de M. J. Samson. 5-12" discs (V-DB4893 to V-DB4897) in album. \$10.

- V-DB4893 J. de Près: Ave Verum
J. de Près: Ave Coelorum Domina
- V-DB4894 Victoria: Kyrie "Orbis factor"
J. Mauduit: En Son Temple Sacré
- V-DB4895 Jean IV: Crux Fidelis
Aichinger: Ubi est Abel
- V-DB4896 Palestrina: Kyrie I et Christe (de la "Missa Assumpta est")
Palestrina: Suite du Kyrie et Agnus (de la "Missa Assumpta est")
- V-DB4897 Palestrina: Sanctus (de la "Missa Assumpta est")
Palestrina: Benedictus et Hosanna (de la "Missa Assumpta est")

Samson: Kyrie. One side and **O Benigne** (Harmonisation de Samson). La Maîtrise de la Cathédrale de Dijon sous la direction de M. J. Samson. 1-10" disc (V-DA4846). \$1.50.

Those who are interested in the music of the Catholic Church will find this set of records of great value. The album contains various selections sung by one of the leading male choirs of France, and the recordings are most lifelike in their reproduction. A twenty-four page booklet in French accompanies the set, giving a short history of this famous choir and a list of the selections with appropriate annotations. Individual records may be purchased separately at \$2.50 each. The record V-DA4846 was released simultaneously with the above album, but not included in it. It is mentioned on next to the last page of the booklet which accompanies the set. The music is the work of M. J. Samson, the director of the choir, and both selections show the marvelous ensemble singing of this group to great advantage. If you prefer a sample before ordering the album it might be well to secure this little record.

VOCAL



Duparc: La Vague et la Cloche and Phidylé. Charles Panzera (Baritone) with orchestra conducted by Piero Coppola. 1-12" disc (V-11647). \$1.50.

To mark the passing of Henri Duparc, French H.M.V. issued last autumn this excellent record of two of the distinguished French composer's most lovely songs. Despite the fact that Duparc wrote nothing in the last forty-eight years, an illness in 1885 caused him to seek retirement in Switzerland, his celebrity in the realm of modern French music

has steadily increased through the years. His total work consists of only about a dozen songs but each one is a gem. The genius which was his has caused him to be called the Hugo Wolf of France. M. Panzera gives a most sympathetic and intelligent rendition.

Schumann: Ich Grolle Nicht. Lotte Lehmann (Soprano) with orchestra conducted by Dr. F. Weissmann. One side and **Schubert: Erlkönig.** Lotte Lehmann (Soprano) with piano accompaniment by Dr. F. Weissmann. 1-10" disc (C-G4092M). \$1.

Schubert-Berté: Nicht Klagen and Zu Jeder Zeit. (From "Das Dreimäderlhaus"). Richard Tauber (Tenor) with orchestra. 1-10" disc (C-G4093M). \$1.

Why Columbia selected these two records from the catalogues of its foreign associates for re-pressing here in America we do not know. Neither of them is particularly outstanding. Miss Lehmann's singing of Schumann's *Ich Grolle Nicht* is the best of the lot—she gives such a hurried rendition of *Erlkönig* one would think she had a train to catch. The Tauber disc, which was recorded several years ago, may appeal to this artist's many admirers, but as far as we are concerned, it is one of those records that we could get along without very nicely. Both selections are from *Das Dreimäderlhaus*, a musical play based on Schubert melodies.

OPERA



R. Strauss: Der Rosenkavalier. L. Lehmann (Sop.), E. Schumann (Sop.), M. Olszewska (Con.), R. Mayr (Bass) and other soloists and chorus with the Vienna Philharmonic Orchestra conducted by Robert Heger. 13-12" discs (V-7917 to V-7929) in album. Victor set M-196. \$26.

We know of no one who is better qualified to comment upon phonograph records than Compton Mackenzie, the distinguished editor of *The Gramophone*. When Mr. Mackenzie becomes enthusiastic over a set of records you may be sure that it has exceptional merit, and by all means should be investigated. Under the sub-heading "*Der Rosenkavalier*" in his editorial in the February issue, he writes, "Without doubt the album of selected passages from Richard Strauss's opera *Der Rosenkavalier*, which has been published by H.M.V., is conspicuously the best operatic album which has yet been published. Wisely, I think, it was not attempted to include the whole opera, but on thirteen double-sided discs admirably chosen all that was most wanted. The cast is perfect: Lotte Lehmann, Richard Mayr, Maria Olszewska, Elisabeth Schumann in the principal rôles, and first-class performers in

the rest. The Orchestra of the Vienna Philharmonic is superb. In fact, the whole album from beginning to end is a joy."

If this glowing account does not whet your appetite for this album, then you are certainly not interested in a recording of *Der Rosenkavalier*.

R. Strauss: Der Rosenkavalier—Herr Kavalier (Letter Scene and Waltz) (Finale, Act 2). A. Kipnis (Bass), E. Ruziczka (Mezzo-Soprano) and Berlin State Opera Orchestra conducted by Erich Orthmann. One side and **Wagner: Die Meistersinger**—Das Schöne Fest, Johannistag. (Act 1). A. Kipnis (Bass) and Berlin State Opera Orchestra conducted by Erich Orthmann. 1-12" disc (V-7894). \$2.

Here is a record to warm the hearts of those who find joy in bits of opera well sung and recorded. And this group seems to be quite large for the imported pressing of this disc has enjoyed a very steady sale since it was released by H.M.V. about two years ago. Both of the selections are interesting in themselves and each fits very nicely on one side of a twelve inch record. If you will lend your imagination to this disc you may recall many memories of the pleasing performances you have heard of these popular operas. Kipnis and Ruziczka give of their best, and the recording is flawless.

R. Strauss: Arabella—Arabella's Aria (Act 1). Lotte Lehmann (Soprano) with orchestra conducted by Richard Jäger. 1-10" disc (O-04842). \$1.25.

Miss Lehmann gives us just a taste of Richard Strauss' new opera *Arabella*, which was produced with such marked success last summer. We cannot tell very much from this small sample, but, in our opinion, it is interesting enough to warrant further attention from the recorders. The soloist's charming voice is nicely reproduced on this disc.

MISCELLANEOUS



The Twelve Dancing Princesses. (Adaptation by Loraine Leopold). Acted by The Wonderland Players. 1-10" disc (V-24553). 75c.

If your children like fairy stories, and what children do not like them, they will be thrilled with this little disc. A very capable cast of players give a very realistic performance of this well known story. We tried this record out on our kiddies whose ages range from five to eleven with marvellous results. They seem never to tire of playing it—six times one Sunday by actual count. With a few more recordings like this one we can visualize the time when we may sit in our easy-chair for more than a minute without having a story book placed in our hands to read aloud.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.



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VOL. 2. NO. 2

APRIL 1934

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THIS issue might very appropriately be dedicated to the promulgation of American music. In perusing the list of records for this month you will note that we have the first recording of a symphony by an American composer—Roy Harris's *Symphony: 1933* by the Boston Symphony Orchestra conducted by Dr. Koussevitzky. Next in importance is the Minneapolis Symphony's excellent recording of Charles T. Griffes's *Pleasure Dome of Kubla Khan*. Then we have what might be called an all-American record—Lawrence Tibbett, America's leading baritone, singing an aria from each of these two operas by American composers: Louis Gruenberg's *Emperor Jones* and Howard Hanson's *Merry Mount*. Periodicals devoted to recorded music have published from time to time numerous letters from their readers lamenting the fact that little serious American music is available in recorded form; perhaps these recordings were made in answer to these protests. We hope that the interest shown by the record buying public will be substantially sufficient to warrant the issuance of more records of the works of our native composers. There is some doubt in our mind as to how the Harris symphony will be received, but there is no doubt whatever as to the other two items. There is no question but that Griffes's *Pleasure Dome of Kubla Khan* is an excellent work and one that will readily find favor with a large majority of music lovers throughout the country. Its choice for recording was a very happy one. The Tibbett record should appeal strongly to all those who are interested in the development of opera in

America. We can think of no better examples of the work of contemporary American operatic composers than the arias which Mr. Tibbett sings so felicitously on this disc.

Victor has just issued a new complete catalogue of its Musical Masterpiece Albums, and while we were unable to secure sufficient copies to mail to each of our subscribers, we do have several hundred available to mail to any of our readers who will request one. This little brochure of twenty-four pages is nicely arranged with the various album sets indexed according to composers.

Due to the fact that our stock of the *Victrola Book of the Opera* (8th edition) was exhausted several months ago, it was necessary for us to return many orders which were received since that time. Word has just arrived from Camden that Victor will reprint this edition and that copies will be available early in April. The price will be \$1.50 per copy (postpaid anywhere, \$1.65).

A record of considerable historic interest has recently been released in England. It is a 10-inch disc, and upon it is recorded the speech of King George V, which His Majesty made in both English and French, at the opening of the World Monetary and Economic Conference at London on June 12, 1933. For this type of recording it is particularly good, every word of the speech is clear and instantly understood. The price of this disc is \$1.25, and it may be secured from any dealer who specializes in imported records.

ORCHESTRA



Roy Harris: Symphony: 1933. Boston Symphony Orchestra conducted by Dr. Serge Koussevitzky. Seven sides and **Roy Harris: Four Minutes and Twenty Seconds, for Flute and String Quartet.** G. Laurent (Flute) and Burgin Quartet, of the Boston Symphony Orchestra. 4-12" discs (C-68183D to C-68186D) in album. Columbia Set No. 191. \$6.

On Friday, January 26, 1934, this symphony was played for the first time anywhere at Boston by the Boston Symphony Orchestra and on the following Friday was recorded during this organization's concert in Carnegie Hall, New York City. Mr. Harris completed this work in November of last year and dubbed it *Symphony: 1933*. Although the composer experimented with the symphonic form several years ago, and, in fact, completed a symphony which he later discarded, he wishes this to be known as his first symphony. He feels that this is his first truly representative opus in this form. The work is in three movements, and Mr. Olin Downes, the distinguished critic of *The New York Times*, states in his review of the concert that the composer described the movements to him in the following manner: "The first signifies the mood of adventure and physical exuberance; the second the pathos which seems to underlie all human existence; the third the mood of a positive will to power and action." To write a symphony that will signify all of these various emotions is quite a large order—we do not think that Mr. Harris has done quite that. However, there is no question of this young American composer's sincerity and talent, but it might have been better if he had put off the projection of his first symphony until he had had further time to experiment with, and more fully develop, his craftsmanship in the greatest of all musical forms.

This is Dr. Koussevitzky's first recording for Columbia and considering the fact that it was made at an actual performance it is very fine. Practically no extraneous noises occurred during the performance, certainly none that were loud enough to mar this, the first recording of a symphony by an American composer.

Kodály: Háy János Suite. Minneapolis Symphony Orchestra conducted by Eugene Ormandy. 3-12" discs (V-7951 to V-7953) in album. Victor Set M-197. \$6.50.

Victor is to be congratulated upon its securing the services of the Minneapolis Symphony Orchestra which, through long years of training under such directors as the late Emil Oberhoffer and Henri Verbrugghen, has taken its place with the outstanding orchestras of this country. The present conductor, Eugene Ormandy, has had a meteoric career

since his arrival from his native Hungary some ten years ago, especially following his success in conducting the New York Philharmonic. He has appeared as guest conductor of a number of the leading orchestras throughout the country and his audiences have been quick to recognize the talents of this brilliant young leader. As a mark of respect for his former teacher at the Budapest Conservatory, Ormandy chose for his first recording an orchestral suite from Professor Kodály's successful comic opera *Háy János*.

Zoltán Kodály was born in Keszthely, Hungary, in 1882, entered the Conservatory at Budapest as a student in 1900 and was advanced to the professorship of composition in 1906. He is best known for his stupendous collection of Hungarian folk-music which contains over 3000 traditional melodies. Most of these are in manuscript, although some of them have been published recently in collaboration with Bela Bartók. As to the present suite, it is musical buffoonery of a distinctly high order, chock-full of chuckles from the "hearty orchestral sneeze" with which the music starts, on through the various episodes to the stirring march of the finale. The booklet which accompanies this set contains a very concise description of the plot which greatly adds to the enjoyment of this very jolly album. The Victor recorders who journeyed to Minneapolis to make the recordings did a splendid piece of work as you will note when you hear these discs.

Griffes: Pleasure Dome of Kubla Khan. Minneapolis Symphony Orchestra conducted by Eugene Ormandy. 1-12" disc (V-7957). \$2.

Weinberger: Schwanda—Polka and Fugue. Minneapolis Symphony Orchestra conducted by Eugene Ormandy. 1-12" disc (V-7958). \$2.

These two pieces which Mr. Ormandy selected to record in addition to the *Háy János* suite should have a very wide popular appeal. This should be especially true of Griffes's *Pleasure Dome of Kubla Khan*, for we have had repeated calls from our readers for a recording of this symphonic poem which has proved so popular with orchestra audiences everywhere. When this work had its first performance by the Boston Symphony Orchestra on November 28, 1919, Griffes suggested that the program notes should contain a quotation from Coleridge's poem upon which the music was based. The quotation was of seventeen lines of which the first five are:

In Xanadu did Kubla Khan
A stately pleasure-dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.

John Tasker Howard in his very comprehensive book, *Our American Music*, gives an excellent description of this interesting music: "He took his in-

spiration from Coleridge's poem: the lines that describe the 'stately pleasure dome,' the 'sunny pleasure dome with caves of ice, the miracle of strange device.' In writing his music Griffes gave his own imagination free rein in his description of the palace, and of the revelry that might take place there. The vague, foggy beginning suggests the sacred river, which ran 'through caverns measureless to man down to a sunless sea.' Then the outlines of the palace gradually rise, 'with walls and towers girdled round.' Sounds of revelry and dancing rise to a wild climax and then suddenly break off. The original mood returns, and we hear again the sacred river, and the 'caves of ice.'"

Except for a recording or two of *The White Peacock* from his works for pianoforte, this important American composer has been neglected by the recording companies. Despite his comparatively small output and his untimely death in 1920 at the age of thirty-six, Charles Tomlinson Griffes has left his indelible mark upon the music of America.

The *Schwanda* selections have been recorded before but never so felicitously as on this disc. The reproduction on these single records is equal in quality to the *Háry János* recording mentioned elsewhere in this issue.

Rossini: La Scala di Seta—Overture. Part I. One side and (a) **Rossini: La Scala di Seta**—Overture. Part II. (b) **Handel: Solomon**—Arrival of the Queen of Sheba. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-12" disc (C-9077M). \$1.50.

Why Columbia chose this recording for re-pressing we haven't the slightest idea unless it were for the very attractive little Handel fragment which completes the second side. Certainly we could all get along without Rossini's banal overture to his unsuccessful one-act opera-buffa. Technically the disc is first class.

Moore: Last Rose of Summer. One side and **Olcott-Ball: Mother Machree.** Victor String Ensemble. 1-10" disc (V-24114). 75¢.

The above label information tells the whole story of this disc. Perhaps you know a dear old lady who would appreciate this record.

Johann Strauss: Waldmeister—Overture. Kampfbund Orchestra conducted by Gustav Havemann. 1-10" disc (PD-25216). \$1.50.

Pfitzner: Das Herz—Liebesmelodie. Berlin Philharmonic Orchestra conducted by Dr. Hans Pfitzner. 1-10" disc (PD-25273). \$1.50.

The music these two little records offer, while not profound, is very pleasing. Perhaps the more interesting is the love theme from Pfitzner's music drama conducted by the composer. Both of these pieces are new to the wax and are worth hearing. The usual excellent Polydor recording and surface prevail.

de Falla: El Amor Brujo. Philharmonic Orchestra of Madrid and María Badía (Mezzo-Soprano) conducted by Pérez Casas. Three sides and **Turina: Fiesta en Triana** and **La Procesion del Rocio.** Philharmonic Orchestra of Madrid conducted by Pérez Casas. 2-12" long-playing discs (V-L59003 and V-L59004). \$2.25 each.

This dubbing of the recording made several years ago by Spanish H.M.V. was made for distribution in South America. In view of the limited number of long-playing records available we thought it well to list it. It may be secured from your local dealer upon special order. We have never been overly enthusiastic about the original recording, and though the dubbing is very skillfully done it has not improved it. If you prefer long-playing records and you must have *El Amor Brujo*—well, here it is.

CHAMBER MUSIC



Brahms: Trio in E Flat Major, Op. 40. Rudolf Serkin (Piano), Adolf Busch (Violin) and Aubrey Brain (Horn). 4-12" discs (V-7965 to V-7968) in album. Victor set M-199. \$8.

The Horn Trio of Johannes Brahms! Here is music that reaches one's innermost soul. Those who have been interested in recorded music for some time will recall the recording of this composition released by The National Gramophonic Society about seven or eight years ago. They will recall that Aubrey Brain was one of the recording artists, and they will very likely remember that the only merit the set had, aside from the glorious music, was the marvelous tone he produced and the superb musicianship of this sterling player. Despite the mediocrity of the other members of the trio, the noisy surfaces of the discs and the poor recording, this set enjoyed quite a large sale both in England and America. We recall, however, that many music lovers who wished very much to add this work to their libraries refrained from doing so, feeling that they would rather be without it than to have a recording that was not worthy of the composition itself. They need have no hesitancy in selecting the present album. Why the major companies have not before recorded this most impressive work, the adagio of which bears the imprint of Brahms's infinitely sorrowful love for his recently departed mother, is beyond our ken. Patience is sometimes rewarded—in this case we feel that it has been amply so—for we have here as fine an album of chamber music as will be found in the entire library of recorded music.

PIANO



Debussy: Piano Music. George Copeland (Piano). 2-10" discs (V-1643 and V-1644); \$1.50 each, and 3-12" discs (V-7962 to V-7964); \$2.00 each, in album. Victor Set M-198. \$9.

V-1643—Ondine (No. 8, Second Book of Preludes).

Canope (No. 10, Second Book of Preludes).

V-1644—Bruyeres (No. 5, Second Book of Preludes).

General Lavine—Eccentric (No. 6, Second Book of Preludes).

V-7962—La Cathédrale Engloutie (No. 10, First Book of Preludes).

La Terrasse des Audiences au Clair de Lune (No. 7, Second Book of Preludes).

V-7963—La Soirée dans Granada.

Clair de Lune (No. 3, Suite Bergamasque).

V-7964—Prelude a l'Après Midi d'un Faune (Debussy—arr. Copeland).

George Copeland, the student and confidant of Debussy, has selected a number of the master's piano pieces and has added his own arrangement of *Prelude a l'Après Midi d'un Faune* to make up this very interesting album. Mr. Copeland, who is considered an authority on the music of the great French composer, was largely instrumental in introducing his piano music to American audiences. Debussy was deeply impressed with the mysticism of his pupil and the spiritual understanding he had for the music he played. This appreciation Debussy put into words when he wrote: "There is one music which may be present in a waltz or a symphony. When this 'music' is attained by Mr. Copeland, with purity and intensity of expression that few other pianists know, it affects the listener in a way that he cannot forget—when he would cry out, as Faust longed to do, for the moment that might linger." Mr. Copeland is not the greatest pianist in the world nor is he among the first half dozen, but he plays Debussy with a sympathetic understanding that no other pianist has, and for this reason this set of records is of supreme importance. The reproduction of the tone of his instrument will be found to be highly satisfactory. Any of the discs in this album may be secured separately if desired.

Chopin: Fantaisie in F Minor, Op. 49. Three sides and **Chopin: Tarantelle in A Flat Major, Op. 43.** Alfred Cortot (Piano). 2-12" discs (V-DB2031 and V-DB2032). \$2.50 each.

Here we have a very nearly perfect recording of Chopin's most eloquent work—that which James Huneker is pleased to call the greatest piece of all piano music. In making this statement Mr. Huneker

did not include the Beethoven sonatas as they were not strictly born of the instrument. Cortot seems to realize the importance of the music he is playing and gives a magnificent, clear-cut performance. We have always thought that Marguerite Long's version, which she made for Columbia several years ago, was very fine, but we must admit that Cortot's interpretation, especially in the quick passages, is at least a trifle more finished. As to the recording, very substantial progress has been made since Miss Long made her records, and the improvement in the reproduction of the piano on the present discs will be noticed at once.

Bach-Busoni: Prelude and Fugue in E Flat Major. Edwin Fischer (Piano). 2-12" discs (V-7960 and V-7961). \$2 each.

Last month when we reviewed the imported records of this work we said, "The present recording is a sheer joy to listen to—there is an intimacy about the performance that holds you spellbound even after the last sustained chord has died away. You have the feeling that Herr Fischer is playing this lovely music just for you." During the last few weeks we have had this truly great artist play for us again and again through the medium of these discs and we have not been disillusioned. The spell has been woven even more closely. For us these records have a charm that carries us away and holds us fast—we find ourselves drifting back seemingly minutes after the music has ceased.

Mozart: Sonata in C Major (K. 330). Harriet Cohen (Piano). 2-12" discs (C-68181D and C-68182D). \$1.50 each.

When these records were released in England a year and a half ago the reviewers both here and abroad praised them quite highly with certain reservations. It seemed to be the consensus of opinion that Miss Cohen's playing was a trifle thin and bloodless and that it lacked color and body. However, this recording met with instant favor from American record buyers and a great many of the imported records were readily sold throughout this country. For this reason, and the fact that the piano reproduction is excellent, we feel that Columbia is amply justified in bringing out these discs under its domestic labels. This is the only recording of this lovely Mozart music.

Bach: Sonata in E Flat Major. Ethel Bartlett (Piano) and Rae Robertson (Piano). 1-12" disc (V-C2614). \$1.90.

These clever artists have arranged the first of Bach's six sonatas for two-manual-and-pedal clavichord for two pianos and produce on this disc some rather pleasing music. This music will very likely not appeal to those who take their Bach straight, but if your taste is not too orthodox you may find this synthetic concoction quite to your liking. The recording is very fine.

Ravel: Sonatine. Three sides and **Ravel: Jeux D'Eau.** Alfred Cortot (Piano). 2-12" discs (V-7728 and V-7729). \$2 each.

Victor has recently re-pressed and made available this superb recording of Ravel's *Sonatine*. Written in classical form, the material is slight, even fragile, but the conciseness and clarity employed, the deft, expressive touches here and there that lend point and significance to what would otherwise be negligible—all gives it a delicate and haunting beauty that cannot easily be resisted. Music so delicate and subtle as this calls for a performer of rare talents. Alfred Cortot is just such an artist. The imported records have enjoyed substantial favor with music lovers ever since they were issued by H.M.V. over a year ago. Victor makes no mistake in adding them to its domestic catalogue.



OPERA

Massenet: Manon. Sung in French. Soloists and chorus of the Opera-Comique, Paris, with Symphony Orchestra conducted by Elie Cohen. 18-12" discs (C-68163D to C-68180D) in albums. Columbia Operatic Set No. 10. \$27.

The release of this eighteen record set of *Manon* is certainly an altruistic effort on the part of Columbia to make available for its patrons every important item recorded by its foreign associates. We have been familiar with this set since its release in France several years ago. It is a very satisfactory recording but we hardly think that there is a sufficient demand for a complete rendition of this opera to warrant Columbia going to the expense of re-pressing it over here. We did not receive a booklet with the sample set sent us but we presume that one of Mr. Jell's very illuminating little brochures will accompany the stock albums.

Louis Gruenberg: Emperor Jones—Standin' In De Need of Prayer (Act 2). One side and **Howard Hanson: Merry Mount**—"Tis an Earth Defiled (Act 1). Lawrence Tibbett (Baritone) with orchestra conducted by Wilfred Pelletier. 1-12" disc (V-7959). \$2.

Lawrence Tibbett presents here intensely interesting arias from two of his latest operatic successes. Toward the end of Gruenberg's *Emperor Jones*, as the outraged natives close in upon him, Jones falls upon his knees and with outstretched arms toward heaven makes his agonizing plea for forgiveness. The music is based upon the well known negro spiritual of the same name. From *Merry Mount*, Howard Hanson's opera which had its premier at the Metropolitan last month, Mr. Tibbett selected Bradford's confession to Elder Tewke in which he reveals that evil spirits are haunting him. This aria, which occurs in the first act, gives ample opportunity for the dis-

play of the soloist's gorgeous voice and superb dramatic ability. Both selections are from operas written by Americans and are magnificently recorded by America's greatest singing actor—a truly American record.

Wagner: Die Walküre—Fricka-Wotan Duet (Act 2). Emmi Leisner (Mezzo-Soprano) and Friedrich Schorr (Baritone) with the London Symphony Orchestra conducted by John Barbiroli. 2-12" discs (V-7742 and V-7743). \$2 each.

We have often wondered why Victor did not re-press these two records long ago, for they bridge one of the most conspicuous gaps in its *Walküre* albums. The music begins immediately after Brünnhilde leaves Wotan at the beginning of Act II and continues to the end of his scene with Fricka (pages 89 to 111 of the vocal score). Brünnhilde's shouts which are heard toward the end of this scene are omitted but her approach is indicated in the orchestra. Friedrich Schorr and Emmi Leisner give the extremely fine performance that you would expect from these sterling artists. Excellent orchestral support is furnished by the London Symphony under John Barbiroli. If you have not added these discs to your *Walküre* records do not hesitate to do so at once. We are very sure that you will never regret it.

Sullivan: The Sorcerer (Gilbert-Sullivan). Soloists, chorus and orchestra conducted by Isidore Godfrey. Recorded under the direction of Rupert D'Oyly Carte. 6-10" discs (V-B8054 to V-B8059) in album. \$8.10.

This abridged version of *The Sorcerer* will be welcomed by those who wish to complete their collections of the Gilbert and Sullivan operas. The performance, while not a particularly sparkling one, is adequate, and the recording is satisfactory. We can see no reason for its being made on ten-inch records with attendant increase of breaks. A nicely printed booklet giving the recorded text and a synopsis of the story accompanies this set.

J. Strauss: Zigeunerbaron—Finale Act 2. Lotte Lehmann, Richard Tauber, Karin Branzell, Hans Lange, Dr. Waldemar Staegemann and Grete Merrem-Nikisch with members of Berlin State Opera Chorus and Orchestra conducted by Dr. Weissmann. 1-12" disc (0-0-8735). \$2.

If a small section of Strauss' *Zigeunerbaron* well recorded and sung by a practically perfect cast would interest you, you will find this disc very much to your liking. Dr. Weissmann puts just the punch into this music that is required for a rousing performance.

VOCAL



Schubert: Das Lied im Grunen. Sigrid Onegin (Contralto) with piano accompaniment by Clemens Schmalstich. One side and **Schubert: Der Erlkönig.** Sigrid Onegin (Contralto) with piano accompaniment by Franz Rupp. 1-12" disc (V-7657). \$2.

The announcement of a new record by Sigrid Onegin is always cause for rejoicing among her many admirers on this side of the Atlantic. They will not be disappointed in this one, for we have never heard her in better voice, and the recorders have caught the very spirit of her superb interpretation of these Schubert songs.

Carey: Jesus Christ Is Risen Today. One side and **Elvey: Christ The Lord Is Risen Today.** Richard Crooks (Tenor) with organ accompaniment by Herbert Dawson. 1-10" disc (V-1642). \$1.50.

These familiar Easter hymns are superbly sung by Richard Crooks with organ accompaniment. Perfect enunciation is a feature of this disc. The recording is of the best.

CHORAL



Tschesnokoff: Save, Oh God, Thy People. One side and **First Psalm of David** (Traditional). Don Cossack Choir. 1-12" disc (C-7272M). \$1.25.

A. Nicolau: Good Friday Music in a Catalonian Church. (Ed: Kurt Schindler; English Lyric by Mary Ellis Opdycke and Kurt Schindler). Gladys Winmill (Soprano) and the Wireless Chorus conducted by Cyril Dalmaine. 1-12" disc (C-5129M). \$1.

On the Columbia list this month we find two choral records with sacred titles, neither of which have any liturgical value due to the rendition, which tends toward the operatic rather than the strictly devotional. The Don Cossacks have arranged their numbers to please their concert audiences, and the Wireless Chorus to please its radio listeners. What we are trying to say is, that if you like so-called sacred music dished up in popular emotional style, you will probably be thrilled with these records; if not, pass them by. The reproduction in both cases is highly satisfactory.

VIOLIN



Wieniawski: Souvenir de Moscow, Op. 6. One side and **Couperin-arr. Kreisler: Aubade Provençale.** Alexander Schmidt (Violin) with piano accompaniment by Myrtle Eaver. 1-10" disc (V-24531). 75c.

Tschaikowsky: Andante Cantabile. One side and **Handel-Kreisler: Largo.** Alexander Schmidt (Violin) with piano accompaniment by Myrtle Eaver. 1-10" disc" (V-24529). 75c.

Victor's Educational Department announces these pleasant little discs, with the thought that they will be of value to struggling young students of the violin. It will certainly give them the opportunity to hear these popular solos carefully and correctly played by an artist whose beautifully clear and mellow tone is something for which to strive. In doing this Victor has added two really charming records to its list for this month.

ORGAN



Hymn Medley. All Hail the Power of Jesus' Name; Rock of Ages; Now Thank We All Our God; Jesus, Lover of My Soul; Fight the Good Fight; Stand Up, Stand Up for Jesus; Abide With Me; Lead Kindly Light; Ten Thousand Times Ten Thousand; Doxology. Berkeley Mason (Organ). 1-12" disc (C-50374D). \$1.

A mediocre rendition of a number of popular hymns—some of them with familiar tunes. Perhaps a record like this one will have some appeal in England where all the tunes are well known, but we frankly doubt if there will be any call for it here in America.

MISCELLANEOUS



Byrd: Wolseys Wilde. One side and **Bach: Gavotte in G Minor.** Wanda Landowska (Harpsichord). 1-10" disc (V-1599). \$1.50.

The greatest living harpsichordist plays for us this month a lovely gavotte by the immortal Bach and a stately little selection by his English forerunner, William Byrd. Aside from its evident educational value, this little record will be found most charming by those to whom the music of this early period appeals. The recording is highly satisfactory.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.



The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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A COUPLE of weeks ago the press of the country carried the news item that practically all of the stock of the Columbia Phonograph Co. had been sold to Sacro Enterprises, Inc. And of course everyone interested in the record industry was intensely curious to know just who the real buyers were, for it was immediately obvious that the corporation in whose name the stock was bought was formed simply for that particular purpose. This periodical was deluged with inquiries concerning this transfer of ownership of one of the most important sources of fine records in America. Fear was felt on all sides that perhaps the new owners were just a salvage company who would dispose of the assets of the company at the high dollar, and that in the future it would not be possible to secure any of the important items contained in Columbia's vast catalogue. We are very happy to say that there is no ground for these fears. While it is impossible at this moment to verify the authenticity of our information, it comes from sources which we believe to be reliable, and in our opinion is largely based on facts. The story goes that two independent record manufacturers, who are not in any way financially connected, one in England and one here in America, joined together and purchased substantially all of the Columbia shares. It is their purpose to continue the Columbia Phonograph Co. as an entity, and, for the present at least, there will be no change in personnel. It is gratifying to feel that there will be no interruption in the

monthly release of Columbia's impressive Masterworks albums and records. To have this source of fine recordings suddenly cut off would be a major calamity, the effect of which it would be very difficult to calculate at the moment.

The publishers of this bulletin have been authorized to accept subscriptions for the Third Album of the Haydn Quartet Society, which will contain recordings of the following quartets: *Quartet in E Flat, Op. 33, No. 2*; *Quartet in E Flat, Op. 64, No. 6*; *Quartet in B Flat, Op. 71, No. 1*; and *Quartet in F, Op. 3, No. 5*. These records were made by the celebrated Pro Arte Quartet, whose recordings of the quartets in the first two albums were so generally acclaimed by critics both here and abroad. The present album will contain seven 12-inch imported records and the price will be \$17.50. The subscription list will close May 31, 1934. A deposit of at least \$5 should accompany each subscription.

VIOLIN



Godowsky-Heifetz: *Alt Wien* (from "Triakontameron"). One side and **Tedesco-Heifetz:** *Sea Murmurs*; **Rimsky-Korsakow:** *The Bumble Bee*. Jascha Heifetz (Violin) with piano accompaniment by Arpád Sándor. 1-10" disc (V-1645). \$1.50.

Poldini-Kriesler: *Poupée Valsante*. One side and **Randegger:** *Peirrot Serenade*. Miquel Candela (Violin). 1-10" disc (C-2109M). 75c.

Five charming little encore numbers—three on one disc by the peer of all concert violinists, and two on another by an able performer who is very popular throughout Europe. You will find that they are all very nicely recorded.

ORCHESTRA

**Schumann: Symphony No. 4 in D Minor, Op. 120.**

Minneapolis Symphony Orchestra conducted by Eugene Ormandy. 3-12" discs (V-7982 to V-7984) in album. Victor Set M-201. \$6.50.

This symphony, known as number four, is really Schumann's second work in that form. It dates from 1841 and was written shortly after the completion of his first symphony in B flat major. It was revised and published some ten years later as opus 120 and since Schumann had composed two other symphonies during the interim it was given the number, four. It is well known to those interested in recorded music due to the very fine Columbia recording of it under Bruno Walter, which has been a very popular item since its release some four or five years ago. We have just compared this recording with the present one by the Minneapolis Orchestra and it is really remarkable how well the earlier discs are recorded. And when we consider Bruno Walter's very nearly perfect reading of the score it becomes very much a question of which of the two sets is the more desirable. If you already have the Columbia set we suggest that you do nothing about it—if you have not, it would be well to hear both sets before deciding which one to add to your library.

Strawinsky: Suite de Pulcinella—Toccata and Gavotte; Variations 1 and 2. Symphony Orchestra conducted by Igor Strawinsky. 1-12" disc (C-68187D). \$1.50.

On this record and the earlier one (C-67694D), which contains the *Duetto*, *Minuetto* and *Finale*, will be found a liberal portion of the music from Strawinsky's ballet which was produced at Paris in 1920. Strawinsky based his music for this work upon a number of pieces by the famous early eighteenth century Italian composer Pergolesi, so much so in fact, that it is very difficult to tell which is Pergolesi and which is Strawinsky. It is interesting enough in its way, and the composer conducts it as we suppose it should be conducted. The recording is entirely satisfactory.

Schubert-Berté: Lilac Time (Das Dreimäderlhaus)—Selection. Dajos Bela Concert Orchestra. 1-12" disc (C-50375D). \$1.

Very lovely dinner music most artistically played by the world famous Dajos Bela Orchestra. Excellent recording is a feature of this disc.

Delibes: Sylvia Ballet—Prelude; The Huntress; Intermezzo and Valse Lente. Royal Opera Orchestra, Covent Garden conducted by Malcolm Sargent. 1-12" disc (V-11655). \$1.50.

Orchestral music of the "Pop Concerts" variety, nicely played and faultlessly recorded, makes listening to this record a very refreshing and pleasing experience.

Elgar: Froissart Overture, Op. 19. Three sides and *Elegy, Op. 58.* London Philharmonic Orchestra conducted by Sir Edward Elgar. 2-12" discs (V-DB1938 and V-DB1939). \$2.50 each.

The *Froissart Overture*, which dates from 1890, is one of Elgar's earliest successes and is well and briefly described in *Grove's* in the following manner: "The 'Froissart' overture, with the quotation from Keats on its title-page,

'When chivalry

Lifted up her lance on high,'

stamps Elgar at once as belonging to the late romantics. It is said to have grown directly out of the scene in Scott's *Old Mortality*, in which Claverhouse dilates on the spirit of chivalry enshrined in the *Chronicles of Froissart*. But it does more than assign Elgar to a class; tune after tune emphasizes personal characteristics. Alternate vigor and sensuousness, exuberant leaps of melody, and nervous chromatic twists of harmony, reveal his own voice and manner, and the glowing orchestration is part and parcel of the thematic ideas. 'Froissart' at once showed Elgar as a man who does not score for orchestra but thinks in its terms."

In this recording, with the composer on the podium, we are assured of an authoritative reading, and as we listen to these discs we cannot help but marvel at the fidelity of the reproduction.

CHAMBER MUSIC



Wallingford Riegger: Trio for Flute, Harp and Cello—Finale. Georges Barrère (Flute), Carlos Salzedo (Harp) and Horace Britt (Cello). One side and **Carlos Chavez: Sonatina for Violin and Piano**—Largo, Scherzo, Largo. Mrs. Alexander Lipsky (Violin) and Alexander Lipsky (Piano). 1-12" disc (New Musical Quarterly Recording. Vol. I, Nos. 3 and 4). \$2.

This is the second of the "New Music Quarterly Recordings." Those who are interested in the progress of our contemporary composers will find them of value—unless you are interested in modern music of the ultra variety by all means pass them by . . . Wallingford Riegger was born in Georgia in 1885 and studied under Goetschius in New York and Edgar Stillman Kelley and Anton Hekking in Berlin. He is best known for his *Study in Sonority* for ten violins or any multiple thereof, which was included in one of the regular programmes of the Philadelphia Orchestra under Leopold Stokowski. . . . Carlos Chavez was born in Mexico, and is perhaps her most important living composer. He is at present a visitor for an indefinite period in the United States. . . . his work has been compared to Rivera's canvases. The reproduction on this disc is quite satisfactory.

Richard Strauss: Sonata in E Flat, Op. 18. Jascha Heifetz (Violin) and Árpád Sándor (Piano). 3-12" discs (V-7974 to V-7976) and 1-12" single-faced disc (V-7977-S) in album. Victor Set M-200. \$7.

When we think of Richard Strauss, we think of the great tone-poems and operas which have come from his fertile mind, rather than of such a chamber work as is here recorded. As a matter of fact it dates from 1887 and is the last piece of chamber music to be found in his long list of opera. It is a most charming work, and the superb performance which Mr. Heifetz gives it is well worth preserving in recorded form. It has recently appeared on many of this great artist's concert programmes and has everywhere been acclaimed by both critics and public. What would be a practically perfect recording is marred by a couple of very bad breaks at the end of the record sides. It appears that Mr. Heifetz played each of the three movements through without a stop and the recorders had to make the breaks as best they could. We can see no possible excuse for this, as the artist has had long experience in making records and could have very easily arranged the breaks at proper and convenient places.

Elgar: Quintet in A Minor, Op. 84. Harriet Cohen (Piano) and the Stratton String Quartet. 4-12" discs (V-DB2094 to V-DB2097) in album. \$10.

Immediately after the war Sir Edward Elgar turned his attention to chamber music, a form which he had practically abandoned since boyhood. And during 1919 produced a sonata for violin and piano, a string quartet and this quintet, which is recorded for the first time. It was well received at its first public performance in London during the year of its birth, and is thought by many of the composer's admirers to be his greatest composition in the field of chamber music. The strength and sweep of its broad design indicates that it is Elgar, the symphonist, writing for a chamber group. The players who make this recording are capable, and while the performance is not a particularly brilliant one it is satisfactory. The reproduction is of a very high order.

Schumann: Quintet in E Flat, Op. 44. Olga Loeser-Lebert (Piano) and Lener String Quartet. 4-12" discs (C-68188D to C-68191D) in album. Columbia Set No. 192. \$6.

This quintet dates from the period immediately following the composer's marriage to Clara Wieck which took place in 1840, and from which period came the works upon which the celebrity of Schumann largely rests. It is perhaps his most important composition in the realm of chamber music. It was unquestionably conceived in the spirit of the joy of life at its best, and brings that feeling of happiness and contentment to those who are fortunate enough to be hearing this ingratiating music. It is just the

sort of music that will fit well into any collection of records—whether you should select this recording rather than the earlier Victor one by Gabrilowitsch and the Flonzaley Quartet is a matter for you to decide. The present set costs two dollars less, and as the corner druggist says, "It is just as good." And to be "just as good" as one of the most outstanding chamber music recordings, in the entire repertory of recorded music, is to meet a very high standard indeed.

Mozart: Sonata No. 42 in A Major, K. 526. Hephzibah Menuhin (Piano) and Yehudi Menuhin (Violin). 2-12" discs. (V-DB2057) and (V-DB2058). \$2.50 each.

You will find this as delightful a pair of discs as you have listened to in many a long day. Yehudi and his young sister, Hephzibah, just turned thirteen, play this lovely Mozart sonata with the spirit and assurance of seasoned virtuosos, despite the fact that their first appearance on the concert platform together occurred in Paris a few short months ago. It is interesting to note that this selection appeared upon their programme on that momentous occasion and was the cause of a tremendous ovation. The recorders seem to have caught even the joyous spontaneity of the performance, and so it is very easy for us to close our eyes and imagine that these young folks are in our living room playing this lovely music just for us.

CONCERTO



Bach: Brandenburg Concerto No. 2 in F Major.

Ecole Normale Chamber Orchestra, Paris, conducted by Alfred Cortot. 2-12" discs (V-DB2035 and V-DB2036). \$2.50 each.

And now M. Cortot conducts for us the *Second* in his series of recordings of the *Brandenburg Concertos*. As it is well up to the high standard he has set in the earlier releases, and as this is perhaps the most popular of the entire six, it will very likely find a ready welcome.

OPERA



Massenet: Hérodiade—Vision Fugitive (Act 2).

One side and **Thomas: Hamlet—O Vin, Dissipe la Tristesse (Act 2).** John Charles Thomas (Bari-tone) with orchestra conducted by Nathaniel Finston. 1-10" disc (V-1639). \$1.50.

Here is a record reminiscent of the days of the old red mahogany Victrola, and just about as interesting. The best we can say for it is that Mr. Thomas sings these mediocre arias nice and loud.

PIANO



Brahms: Piano Music. Wilhelm Bachaus (Piano). 7-12" discs (V-7988 to V-7994) in album. Victor Set M-202. \$14.

V-7988—Ballade in D Minor ("Edward"), Op. 10, No. 1

Ballade in D Major, Op. 10, No. 2.

V-7989—Scherzo in E Flat, Op. 4.

V-7990—Waltzes, Op. 39. No. 1 in B; No. 2 in E; No. 15 in A Flat.

Hungarian Dances. No. 2 in D Minor; No. 7 in A Major.

V-7991—Ballade in G Minor, Op. 118. No. 3.

(1) Intermezzo in A Minor, Op. 76, No. 7.

(2) Capriccio in C, Op. 76, No. 8.

V-7992—(1) Intermezzo in F Minor, Op. 118, No. 4.

(2) Romance in F, Op. 118, No. 5.

Intermezzo in E Flat Minor, Op. 118, No. 6.

V-7993—Rhapsody in B Minor, Op. 79, No. 1.

V-7994—Rhapsody in G Minor, Op. 79, No. 2.

(1) Intermezzo in A Minor, Op. 118, No. 1.

(2) Intermezzo in A, Op. 118, No. 2.

Brahms piano music is not as well known as it should be even among quite intelligent music lovers. This may account for the fact that very little of it has been recorded. Most of the pieces in the present album are recorded for the first time, which, if for no other reason, would make this set a very important addition to the library of recorded music. There are, however, two other very good reasons why this album should be particularly welcome—the H. M. V. recording engineers have taken great pains to give us as fine a reproduction of the piano as we have heard, and Herr Bachaus has given unstintingly of his talent in the various performances that make up this excellent set. Any of the discs in this album may be purchased separately at two dollars each.

Debussy: Arabesques, for Pianoforte. No. 1 in E Major; No. 2 in G Major. Marguerite Long (Piano). 1-10" disc (C-17033D). \$1.

It is quite likely that this little disc will take the place of the very early Gieseking recording which still remains in the Columbia catalogue. The Gieseking record was made before the recorders had perfected their technique in the reproduction of the tone of a piano and was a very disappointing record to those who wished to add these very popular Debussy piano pieces to their libraries. They may choose Miss Long's record with the assurance that

it is a very excellent and sympathetic rendition, and that the recording is of the best.



VOCAL

Schumann: Die Lotosblume. Lotte Lehmann (Soprano) with Chamber Orchestra conducted by Manfred Gurlitt. One side and **Brahms: Die Mainacht.** Lotte Lehmann (Soprano) with Instrumental Trio conducted by Dr. F. Weissmann. 1-10" disc (C-4094M). \$1.

No one can question Miss Lehmann's celebrity in the realm of German *lieder*, although some may feel that she should have chosen a piano accompaniment for these recordings. We are just unorthodox enough to rather like the unusual ensembles used on this disc. The reproduction on this inexpensive little record is superb.

Duparc: La Vie Antérieure and L'Invitation au Voyage. Charles Panzéra (Baritone) with piano accompaniment by Magdeleine Panzéra. 1-12" disc (V-7973). \$2.

Taking cognizance of the favorable comments which greeted its disc containing two Duparc songs by this eminent French baritone which appeared on the March list, Victor makes available this month another record consisting of two more examples of the work of that distinguished composer. It is in every way as fine as the former disc and will unquestionably find a ready welcome from the limited few who appreciate music of this character.

Deems Taylor: A Song for Lovers, Op. 13 No. 2 (from "Three Songs"). Rose Bampton (Contralto) with piano accompaniment by Sylvan Levin. One side and **Kathleen L. Manning: In the Luxemburg Gardens** (from "Sketches of Paris"). Rose Bampton (Contralto) with piano accompaniment by Charles O'Connell. 1-10" disc (V-1648). \$1.50.

Two exquisite songs by native composers sung with impeccable taste by America's foremost contralto—the very charming Miss Rose Bampton. A disc of which we may all be very proud.

May: My Song Goes 'Round the World. One side and **Temple: O Song Divine.** Richard Crooks (Tenor) with orchestra. 1-10" disc (V-1647). \$1.50.

A very great artist wastes his efforts on two maudlin songs which are in no way worthy of his art—perhaps with the hope of catching the fancy of the masses. But as the masses can hear music of this kind over the radio at any hour of the day or night for nothing, it is very unlikely that any great number of them will spend one dollar and a half for this record.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.



The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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THIS month in addition to the regular releases and the records from abroad, we aim to consider most of the twenty items which Victor has just issued under the heading of "Special European Recordings." This list is made up of items which Victor feels are of sufficient interest to its American patrons to warrant re-pressing over here. Most of the selections are of prime importance and we feel that no time should be lost in bringing them to the attention of our readers. For that reason we shall omit the news items that usually occupy this space and get down to the more serious business of reviewing the vast number of new records which have just been made available.

ORCHESTRA



Ravel: Rapsodie Espagnole. Philadelphia Orchestra conducted by Leopold Stokowski. 2-12" discs (V-8282 and V-8283). \$2 each.

In this recording of Ravel's *Rapsodie Espagnole* we have the quintessence in the art of reproducing a full symphony orchestra on records. The composition itself is spectacular, scored as it is for large orchestra with bass drum, cymbals, triangle, tambourines, castanets, side drum, xylophone and celesta, and with Stokowski's flare for the bizarre, we have a performance that would tax the ability of the most expert recording engineers. We can truthfully state that Victor's recorders were fully able to cope with the task, with the result that we have fidelity of reproduction which is out and beyond anything that we have ever heard. We shall await with interest the English reviewers' comments upon these discs—it will be very interesting to see if they recognize the fact that the finest recording in the world is done right here in America.

Schönberg: Verklärte Nacht. Minneapolis Symphony Orchestra conducted by Eugene Ormandy. 4-12" discs (V-8266 to V-8269) in album. Victor Set M-207. \$8.

If we were asked to name the work by a living composer for which there has been the greatest and most insistent demand by those interested in recorded music, Arnold Schönberg's *Verklärte Nacht* would immediately come into our mind. Written originally for string sextet and later arranged for string orchestra, this work, which dates from 1899, is the distinguished Austrian composer's first important composition. Today, in the light of Schönberg's daring experiments and innovations during the last twenty years, this work, showing as it does the strong influences of Wagner, Brahms and Mahler, particularly the first named, may seem quite reactionary. However, it was considered a radical departure from established musical form by the conservative critics who heard it upon its first performance.

The present reviewer has had the opportunity of playing these records but once, and so cannot guarantee that Mr. Ormandy has given us the best possible performance of this work. His first impression is that it is quite satisfactory, and that it will be entirely acceptable to the great number of music lovers who have awaited so long for a recording of it. There is no question as to the excellence of the reproduction, which is immediately discernible. The German text of Dehmel's poem, with a free English translation, is included in the booklet which accompanies this set of records.

Beethoven: Symphony No. 4 in B Flat. Seven sides and *Prometheus*—Overture. London Philharmonic Orchestra conducted by Felix Weingartner. 4-12" discs (C-DCX57 to C-DCX60) in album. \$8.

A modern recording of this symphony has been needed for a long time, and here is an excellent one to take the place of the very early electrical recording by Sir Hamilton Harty, which was considered, and really was in its day, an outstanding achievement in the art of reproduction. Herr Weingartner is one of our favorite conductors of Beethoven, and he does not disappoint us in his performance of this work. We feel that it will be pretty generally accepted by music lovers as a most worthy rendition of this cheerful, romantic music, which was inspired many think by the great master's love for the very charming Countess Theresa von Brunswick.

Elgar: Falstaff, Op. 68. London Symphony Orchestra conducted by Sir Edward Elgar. 4-12" discs (V-11266 to V-11269) in album. Victor Set M-135. \$6.50.

In reviewing this important set of records from the imported pressings in *Disques*, among other things, the annotator had this to say: "*Falstaff* belongs on the shelf close to Strauss' *Till Eulenspiegel* and his *Don Quixote*. It deals not with the simple clown of the *Merry Wives of Windsor* but with the vastly more complex Falstaff of the historical plays, *Henry IV* and *V* . . . *Falstaff* was the outcome of a thorough study by Elgar of the Shakespeare plays and criticisms . . . Elgar's depiction of Falstaff's development and decay is one of the finest things he has given us. The music is rich and mellow, full of gusto and a poignant, sensitive beauty that are equally satisfying to the ear and the heart. The orchestration offers additional proof of Elgar's mastery in this field, and it is always effective and in good taste. The performance, it will be noted, is conducted by Elgar himself, sure proof that it will be an admirable one. Elgar, even in the early days of electrical reproduction, has always been singularly successful in transcribing his works for the phonograph. Whether he understands the exigencies of the microphone uncommonly well, whether his works lend themselves to recording better than most, or whether the H.M.V. engineers, impressed by Elgar's fame, strive to outdo themselves when he records, cannot, of course, be determined; perhaps the excellence of these recordings results from a felicitous combination of all three factors."

If you would like to add an Elgar album to your library, we suggest that you investigate this one. Considering it from every angle we do not know of any other that will be generally quite so acceptable.

Tschaikowsky: The Swan Lake, Op. 20. Ballet Suite. London Philharmonic Orchestra conducted by John Barbirolli. 2-12" discs (V-11666 and V-11667). \$1.50 each.

Elgar: Cockaigne Overture, Op. 40. Three sides and **Pomp and Circumstance March No. 4 in G.** B.B.C. Symphony Orchestra conducted by Sir Edward Elgar. 2-12" discs (V-11664 to V-11665). \$1.50 each.

Certainly no jealousy exists between Victor and her sister company, H.M.V. in England, for she seems always anxious to promptly make available for her own clients any particularly fine recordings that may appear on the other side of the Atlantic. The feature of both of the items listed above is the high degree of fidelity which the English engineers have attained in making these recordings. The music on the discs, while in no way profound, is pleasing enough in its way. Tschaikowsky's *The Swan Lake* will probably prove the most interesting, especially to those who have witnessed the Monte Carlo Ballet Russe's performance of the ballet.

Mozart: Symphony No. 41 in C Major ("Jupiter"). Seven sides and **Impresario—Overture.** B.B.C. Symphony Orchestra conducted by Adrian Boult. 4-12" discs (V-11656 to V-11659) in album. Victor Set M-203. \$6.50.

This set of Mozart's *Jupiter* will very likely be preferred to the earlier recordings due to the vast improvement which has been attained in reproduction. And for the further reasons, that the B.B.C. Symphony Orchestra has developed into an organization of the first rank, and Mr. Boult has given this work a most felicitous reading. A really fine recording of this popular symphony has been needed for a long time and here it is.

Saint-Saëns: Phaëton—Poème Symphonique. Société des Concerts du Conservatoire conducted by Piero Coppola. 1-12" disc (V-11431). \$1.50.

Here is a satisfactory record of the second of Saint-Saëns's symphonic poems, and now those who are interested in this work will not have to depend upon the French Odeon recording, which was the only one available until this time, and which was pretty bad to say the least.

Delius: On Hearing the First Cuckoo in Spring. London Symphony Orchestra conducted by Geoffrey Toye. 1-10" disc (V-4270). \$1.

The imported pressing of this disc was long a favorite of ours until Columbia made available the Sir Thomas Beecham recording (C-67475), which we feel is worth the fifty cents extra it costs.

Mozart: Six German Dances (K509). Symphony Orchestra conducted by Hans Knappertsbusch. 1-10" disc (C-17034D). \$1.

Here is a good dollar's worth of as charming music as you will hear in a long time. You will find that Herr Knappertsbusch gives a very sprightly performance of this happy music and that the recording is excellent.

Grieg: Peer Gynt. (Incidental Music—Stage Version). In the Hall of the Mountain King; Solveig's Song; Prelude to Act 3; Death of Ase; Prelude to Act 4; Morning; Anitra's Dance. Vienna Symphony Orchestra conducted by Paul Kerby. 2-10" discs (C-2110M and C-2111M). 75c each.

A glorified orchestral performance of this familiar music with a chorus, vocalist and bird calls as added features. Well recorded by a passable orchestra.

Delibes: Coppelia Ballet—Czardas and Mazurka. London Symphony Orchestra conducted by Eugene Goossens. 1-10" disc (V-4257). \$1.

This attractive little orchestral disc has been familiar to us since its release in England a year or so ago. It is faithfully recorded and should fit nicely in Victor's domestic catalogue.

Handel Series. British Light Orchestra conducted by Stephen S. Moore. 3-10" discs (C-DB1212 to C-DB1214). \$1 each.

C-DB1212 March from "Scipio"; Grand March from "Joseph"; Minuet from "Water Music"; Minuets from "Firework Music."

C-DB1213 March from "Occasional Oratorio"; Minuet from "Samson"; March from "Hercules."

C-DB1214 See the Conquering Hero Comes, and March from "Judas Maccabeus"; Grand March from "Alceste."

A series of three ten-inch discs, very likely designed for school use, containing some very interesting Handel music, most of which is new on records. A suitable orchestra is employed in this recording, and the reproduction is entirely adequate. The records may be purchased separately at \$1 each.

Sullivan: H. M. S. Pinafore—Selection. British Broadcasting Corporation's Wireless Symphony Orchestra conducted by Percy Pitt. 1-12" disc (C-50373D). \$1.

A well recorded disc of the best known airs from the ever popular *Pinafore*.

Richard Tauber: Symphonic Prologue. Symphony Orchestra conducted by Richard Tauber. One side and **Richard Tauber: Träumerei.** Odeon-Kammer-Orchester conducted by Richard Tauber. 1-12" disc (O-6828). \$2.

Richard Tauber: Symphonic Epilogue. Symphony Orchestra conducted by Richard Tauber. 1-12" (O-6827). \$2.

The mighty Tauber turns his hand to writing music and directing it. We concede that he is a great singer and a passable actor but as a composer—he has stepped just a bit too far. This stuff isn't even good "movie music."

CONCERTO



Chausson: Concerto in D Major, Op. 21. Alfred Cortot (Piano), Jacques Thibaud (Violin) and String Quartet. Nine sides and **Fauré: Berceuse.** Jacques Thibaud (Violin) and Alfred Cortot (Piano). 5-12" discs (V-8240 to V-8244) in album. Victor Set M-165. \$10.

If you are not acquainted with Ernest Chausson (1855-99), one of the more important pupils of César Franck, this recording of his *Concerto in D Major* should prove a very pleasant introduction. And as you come to know this work through re-

peated playings of your records, you will very likely find that this graceful music, with its fine shades of poetic emotion, holds a charm for you which at first you did not perhaps realize. It is a concerto only in the eighteenth century application of the term, and except for the prominence of the parts for piano and solo violin might very readily be termed a sextet for piano and strings. Last summer the first sets of the imported records arrived here in America and they were mildly investigated by a few inquisitive souls; of these only a small number were venturesome enough to add this set to their libraries; however, reports from those who did were very favorable in every case. In our opinion this is an important item and entirely worthy of being engraved on the wax. Certainly no more competent or congenial artists than MM. Cortot and Thibaud could have been chosen for this work. The fidelity of the recording is amazing.

Mozart: Concerto in D Minor, K.466. Edwin Fischer (Piano) and the London Philharmonic Orchestra. 4-12" discs (V-DB2118 to V-DB2121) in album. \$10.

Edwin Fischer's recording of this hitherto unrecorded Mozart piano concerto is a notable addition to the library of recorded music. It is unquestionably one of the most important releases in recent months. It is in every way worthy of the highest praise we can give it. Mr. Fischer's performance is superb, and the recording marks a high spot in fidelity of reproduction. We predict for this set a wide and continued popularity with music lovers everywhere.

Grieg: Concerto in A Minor, Op. 16. Wilhelm Bachaus (Piano) and the New Symphony Orchestra conducted by John Barbirolli. 3-12" discs (V-8232 to V-8234) in album. Victor Set M-204. \$6.50.

In commenting upon this recording we can do no better than to quote this writer's review of the imported pressings which appeared in this place several months ago: "This set is nothing to get particularly excited about. If it is not in your collection, and the composition appeals to you, this is the version to buy. Bachaus's orthodox performance cannot be criticised, and the present reproduction is far superior to the earlier recordings of this work."

VIOLIN



Paganini—Kreisler: Caprice No. 24. Yehudi Menuhin (Violin). 1-10" disc (V-1650). \$1.50.

Kreisler's arrangement of Paganini's *Caprice*, for solo violin unaccompanied, gives Master Menuhin a glorious opportunity to display his impeccable technique, which he proceeds to do on this disc in a most astounding manner. A thrilling record for anyone, but especially so for students of the violin.

CHAMBER MUSIC



Vincent d'Indy: Suite for Flute, Violin, Viola, Violoncello and Harp, Op. 91. Instrumental Quintet of Paris. 2-12" discs (V-11668 and V-11669). \$1.50 each.

This recording is a striking example of the importance of phonograph records in the propagation of music. How many of our readers have ever heard this intensely interesting suite? And how many, due to the difficulty of securing the necessary ensemble to perform it, would ever hear it, were it not for these discs? This composition, which was one of d'Indy's last works and probably dates from 1929, is not the sort of music that one can come to any conclusions about after a hearing or two. The unique effects which the composer has got in combining the various instruments for which he is writing are indeed fascinating to say the least, and the viola solo in the Sarabande with its haunting melody is as fine a piece of work for this instrument as we have heard in a very long time. After you have listened to this work several times, whether you will like it or not is a matter that each individual must decide for himself. We venture the opinion that most people will find more and more to admire and enjoy with every playing of these discs, and that in most cases the verdict will be, that we have here, music well worth the effort necessary, and time required, to appreciate it. The recording is well up to present day standards.

Beethoven: Quintet in E Flat Major, Op. 16. Tafel-fanel Woodwind Ensemble with Lucien Wurmser (Piano). 3-12" discs (V-8260 to V-8262) in album. Victor Set M-205. \$6.50.

We have been familiar with this important Beethoven recording since its release in France during the autumn of 1932, and it is highly appropriate that it should be added to Victor's rapidly growing list of Masterpiece sets. This Quintet is an early work, written before 1797, and with its many effective touches for the unusual instrumental combination employed, is quite melodious and charming. We are surprised to read in the Victor booklet which accompanies this set that: "Beethoven later arranged the music as a piano quartet, including it in opus 75." Of course, Beethoven did not include it in opus 75, which is a group of six songs. Thayer, in his meticulous *The Life of Ludwig van Beethoven* (Vol. I, Page 208), states that this Quintet was published by Mollo in 1801 and that there appeared simultaneously with it Beethoven's own arrangement for a Quartet for pianoforte and strings, he further says, "Beethoven had nothing to do with the arrangement as a String Quartet published by Artaria as Op. 75." The performance on these discs will be found to be deft and accomplished, and the recording is entirely satisfactory.

Franck: Sonata in A Major. Albert Spalding (Violin) and André Benoist (Piano). 4-12" discs (V-8274 to 8277) in album. Victor Set M-208. \$8.

We are very glad to welcome Albert Spalding, as he takes his place among the ever growing group of distinguished Victor Artists. We only regret that he saw fit to choose the much recorded Franck *Sonata in A Major* for his Victor debut. Many of his American admirers very likely have a recording of this work of which there are two of especial merit, one by Thibaud and Cortot and one by Dubois and Maas. It would seem to us that new artists should be guided by what is already satisfactorily recorded in making their selections. Mr. Spalding and his accompanist give us a very excellent performance of this popular sonata, and the reproduction is superb. If this item is not in your library you should investigate this album set by America's premier violinist.

Brahms: Trio in B Major, Op. 8. Elly Ney (Piano), Wilhelm Stross (Violin) and Ludwig Hoelscher (Violoncello). 4-12" discs (PD-27316 to PD-27319). \$2 each. (Four pocket album available with this set at 50c additional.)

The library of recorded music will be substantially enriched with the addition of this fine recording of one of Brahms very early chamber works, which he thoroughly revised during his later life. Richard Specht in his *Johannes Brahms* devotes several pages (104 to 107) to a discussion of this important work and among other things says that it "overflows with youth and life and to which one succumbs after the first few bars, so warmly and comfortingly does it speak to the heart. How this music flames and blusters, how it sings without end, how it goes uphill and down dale as though it had wings! Indeed, it has wings." This recording group, headed by the distinguished pianist Elly Ney (Mrs. Willy von Hoogstraten), gives a most intelligent and spirited performance, and the usual splendid Polydor reproduction is in evidence.

Fauré: Premier Quatuor pour Violon, Alto, Cello et Piano. Henri Merckel (Violon), Alice Merckel (Alto), Gaston Marchesini (Cello) and Eliane Zurfluh-Tenroc (Piano). 4-12" discs (V-L973 to V-L976) in album. \$7.60.

The opportunity to enjoy the chamber music of Gabriel Fauré is seldom given to American audiences. We cannot recall seeing this composition upon a programme in the last twenty years, and until these records arrived we have never heard it performed. As we played them, we found it a thrilling and most enjoyable experience, and we were quite ready to agree with M. Jean-Aubry in his estimation of this work to be found in his fascinating book, *French Music of To-day*, the English translation of which was published in 1919. In commenting upon this opus the distinguished French critic said: "Already thirty-five years have passed over the *Quartet in C*

minor without lessening its charm or dissipating its fragrance. By this work chamber-music in France won, at the time of its first efforts, its right to endure. It still appears to us to-day decked in exquisite youth and in the bloom of its first novelty." May we add that if phonograph records do no more than make it possible for us to enjoy and study such music, which seems impossible to hear in any other way, then they need no other excuse for their continued issuance. The performance and recording of this set will be found to be highly satisfactory.

Beethoven: Quartet in F Major, Op. 18, No. 1. Busch Quartet. 3-12" discs (V-8254 to V-8256) in album. Victor Set M-206. \$6.50.

Upon comparing this album with the very early Lener set, we came to the conclusion that there are available two exceptionally fine recordings of this work, and we hesitate to choose between them. The Busch rendition has the advantage of present day recording, but whether this more than offsets the practically perfect performance of the Leners is a question. Better hear both sets before you make your selection; if this is not possible, toss a coin, for in any event you will choose a very excellent recording of this lovely quartet.

Beethoven: Quartet in A Minor, Op. 132. London String Quartet. 5-12" discs (C-68194D to C-68198D) in album. Columbia Set No. 193. \$7.50.

Until the arrival of this present recording we had to depend upon the imported set played by the Capet String Quartet, which we never felt was worthy of Beethoven's immortal music. We believe that most lovers of the "later" quartets will find these records by the London String Quartet highly satisfactory, both as to the performance and the reproduction.

Beethoven: Quartet in F Minor, Op. 95. Busch Quartet. 2-12" discs (V-8252 and V-8253). \$2 each.

A fine performance of Beethoven's *Quartet in F Minor, Opus 95*, not any better perhaps than the Léner version, but as the present set has the advantage of a much more recent recording, it will probably be preferred to the earlier Columbia set.

PIANO



Bach: Italian Concerto for Pianoforte. Three sides and *Fantasia in C Minor*. Harry Cumpson (Piano). 2-12" discs (C-68192D and C-68193D). \$1.50 each.

Music lovers have been awaiting an adequate and complete recording of this important Bach work, and the announcement that Harry Cumpson has recorded it for Columbia will be very welcome news we are

sure. Perhaps if these discs are well received, Columbia will engage Mr. Cumpson for a series of recordings, which in our opinion would be further good news. The reproduction of the piano on these records is well up to the present day standards.

Domenico Scarlatti: Sonatina in B Minor; Sonatina in C Major. One side and *Paradies: Toccata in A Major; Navarro: Pequeña—Danza Española*. José Iturbi (Piano). 1-10" disc (V-4256). \$1.

Iturbi has gone back two and three centuries to select these little pieces for this disc. All of them will be of interest to musical antiquarians, and we venture the guess that the Scarlatti sonatinas will prove attractive to practically everyone who likes gay little pieces for the piano. They are just the things that Iturbi seems to enjoy playing, and the performance he gives us here would certainly seem to indicate it. The recording is of the best.

Chopin: Fantaisie in F Minor, Op. 49. Three sides and *Tarantelle in A Flat Major, Op. 43*. Alfred Cortot (Piano). 2-12" discs (V-8250 and V-8251). \$2 each.

Chopin: Impromptu No. 1 in A Flat Major, Op. 29. One side and *Impromptu No. 2 in F Sharp Major, Op. 36*. Alfred Cortot (Piano). 1-12" disc (V-8238). \$2.

Chopin: Impromptu No. 3 in G Flat Major, Op. 51. One side and *Fantaisie Impromptu in C Sharp Minor, Op. 66*. (Posthumous). Alfred Cortot (Piano). 1-12" disc (V-8239). \$2.

Mendelssohn: Rondo Capriccioso in E, Op. 14. Mischa Levitzki (Piano). 1-10" disc (V-1651). \$1.50.

Schumann: Traumeswirren, Op. 12, No. 7. One side and *Chopin: Mazurka in F Minor, Op. 7, No. 3*. Vladimir Horowitz (Piano). 1-10" disc (V-1654). \$1.50.

Victor has carefully selected the piano recordings listed above from the recent catalogues of its foreign associates and is making them available under its domestic label. No one can quarrel with its choice of items—they are of uniform excellence both as to performance and reproduction. As to the importance of the compositions themselves, we would designate Chopin's *Fantaisie in F Minor* as our choice without question.

Villa-Lobos: Moreninka; Pobresinka; Polichinelle. One side and *Albeniz: Triana* (Suite Ibérienne). Arthur Rubinstein (Piano). 1-12" disc (V-7853). \$2.

Piano pieces exemplifying the work of the modern Spanish school, skillfully performed by a pianist of the first rank, and faultlessly recorded by H.M.V.

OPERA



Sullivan: The Sorcerer (Gilbert-Sullivan). Soloists, chorus and orchestra conducted by Isidore Godfrey. Abridged version, recorded under the direction of Rupert D'Oyly Carte. 6-10" discs (V-4258 to V-4263) in album. Victor Set C-21. \$6.50.

We could not get particularly excited about this album when the first imported copies reached America early this year, and we doubt if the demand for this item will be sufficient to warrant re-pressing it. The performance is not an exceptional one, and the fact that the recording is made on ten inch records, causing additional unnecessary breaks, does not add to the attractiveness of this set of discs. The reproduction is satisfactory. A booklet containing the recorded text and a synopsis of the story is included with this album.

Johann Strauss: Die Fledermaus—Herr Chevalier, Ich grüsse Sie (Finale, Act 2) and Genug, damit, genug. Lotte Lehmann, Karin Branzell, Grete Merrem-Nikisch, Richard Tauber, Dr. Waldemar Staegemann, with chorus of State Opera House, Berlin, and members of State Opera Orchestra conducted by Dr. Weissmann. 1-12" disc (C-9078M). \$1.50.

If two scenes from Johann Strauss' ever popular *Die Fledermaus* with a practically perfect cast, well recorded under the direction of Dr. Weissman, would be of interest to you, it would be well to investigate this disc. It is a good example of ensemble recording at its best.

Bizet: I Pescatori di Perle—Mi Par D'Udir Ancora (Act 1). Beniamino Gigli (Tenor) with orchestra conducted by Goossens. One side and **Massenet: Manon**—O Dolce Incanto (Il Sogno) (Act 2). Beniamino Gigli (Tenor) with orchestra conducted by Barbirolli. 1-10" disc (V-1656). \$1.50.

Two well known arias sung by Mr. Gigli in his most engaging style. Intelligent and refined renditions, which should warm the hearts of all opera fans, who feel that it is not necessary for Italian tenors to sing loud to be effective.

Wagner: Der Fliegende Holländer—Chorus of Sailors and Girls. One side and **Lohengrin**—Elsa's Brautzug (Procession to the Minister). Members of Vienna State Opera Chorus and Vienna Symphony Orchestra conducted by Paul Kerby. 1-10" disc (C-2108M). 75c.

There is nothing about this record to recommend. It is just a mediocre performance poorly recorded.

VOCAL



Tschaikowsky: Pendant le Bal. One side and **Koechlin: L'Hiver; Georges: La Pluie**. Povla Frijsh (Soprano) with piano accompaniment by Elof Nielsen. 1-10" disc (V-1652). \$1.50.

Grieg: Med en Vandlilje. Sung in Norwegian. One side and **Fauré: Dans les Ruines d'une Abbaye**. Sung in French. Povla Frijsh (Soprano) with piano accompaniment by Elof Nielsen. 1-10" disc (V-1653). \$1.50.

Five very interesting songs from various sources exemplifying the impeccable art of the eminent Norwegian soprano Povla Frijsh with superb piano accompaniments by Elof Nielsen. As really fine vocal records are very rare these two discs will probably find a ready welcome. Charles Koechlin's *L'Hiver* is worthy of especial mention. The recording in every case is of the best.

Newman-Wolseley: The Green Eyed Dragon. One side and **Roth-Wolfe: Sailormen**. John Charles Thomas (Baritone) with piano accompaniment by Carroll Hollister. 1-10" disc (V-1655). \$1.50.

John Charles Thomas has recorded in his inimitable manner two little songs which have proved most popular with his radio audiences.

CHORAL

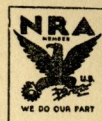


Brood O'er Us With Thy Shelt'ring Wing (No. 30, "New Christian Science Hymnal") and **I Love To Tell The Story** (No. 414, "New Christian Science Hymnal"). 1-10" disc (V-4244). \$1.

O Gentle Presence (No. 208, "New Christian Science Hymnal") and **O Dreamer, Leave Thy Dreams** (No. 412, "New Christian Science Hymnal"). 1-10" disc (V-4245). \$1. Both records by chorus and organ, directed by Leon Strashun.

In releasing these records Victor makes the following announcement: "Christian Science hymns for which Mary Baker Eddy wrote the words have been recorded by a mixed chorus of twelve selected voices singing in four-part harmony. These records, which have the full sanction of the Mother Church, the Committee on Publications, and the trustees of the will of Mrs. Eddy, are in keeping with the revised manner of presenting the hymns, as set forth in the new Christian Science hymnal." The voices of good quality blend beautifully and the recording is of the best.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.



The New Records

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Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

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PHILADELPHIA, PA., U. S. A.

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JULY 1934

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25c. per year

AS the first half of the fifth year of the depression comes to a close, it might be interesting to check up and see just how the record industry has been behaving itself during the last six months of this trying period. As we go over the lists month by month we certainly feel that the record manufacturers have shown great courage in the number of records they have released. One could not get any impression that times were difficult from the numerous albums sets which have made their appearance during this time. Apparently the manufacturers find the market profitable for they have continued to issue these expensive items right along without the slightest hesitancy. In the trade papers, advertisements of the record companies all state that record business is improving and that the sale of discs has been increasing each month for over a year. Perhaps we should give the credit to the "new deal." Doubtless a better frame of mind generally has helped, but in our opinion there are two primary reasons for this improvement in record business. First, great credit must be given to the records themselves. There is no question, but that the recording technicians have constantly improved the quality of the reproduction on the discs. This is particularly noticeable in the wide range they have been able to achieve in the recording of a large symphony orchestra. We are getting both "lows" and "highs" now on these discs that were not on the records produced a year or so ago. And secondly, people of the highest musical intelligence are being attracted to recorded music by the vast number of important items that are to be found in the various record catalogues. In many cases, compositions that can only be heard through this medium. We have in mind works which re-

quire unusual combinations of instruments, and works whose limited appeal makes their performance on the stage or over the radio very unlikely.

Without regard to their importance, we have selected a list of just such items in the order of their release since January 1st, and offer it as evidence that there are continually made available in recorded form many compositions which one could very seldom hear in any other way. The first on the list is Columbia's superb recording of Mozart's *Concertante Sinfonie for Violin and Viola* (Set No. 188). Following this, Victor made available the very excellent set by Alfredo Casella and the Pro Arte Quartet of Ernest Bloch's *Quintet for Piano and Strings*. And then in the early spring appeared one of the most stupendous undertakings in the history of recorded music—a slightly abridged version of Strauss' universally popular *Der Rosenkavalier* in an album containing thirteen Victor records. The cast for this performance was a practically perfect one, and the reproduction was of unusual excellence. During April a long list of items which should be mentioned were released. Lack of space forbids our doing more than simply list them, but each one of them rates at least a line or two of praise. They are: Roy Harris's *Symphony*; Griffes's *Pleasure Dome of Kubla Khan*; Brahms's *Trio in E Flat Major, Op. 40* (Horn Trio); and Kodály's *Háry János Suite*. Just as summer approaches Victor issues two sets of especial merit—Schönberg's *Verklärte Nacht* and Elgar's symphonic poem *Falstaff*.

Many more items might have been added to this list, as we feel sure you will realize if you will check over the last six issues of this

little periodical, but we feel that we have at least proved our point, that there has been no let up on the part of the record manufacturers in their continued effort to bring to the music loving public recordings worthy of inclusion in the libraries of the most discriminating.

ORCHESTRA



Mozart: Symphony No. 41 in C Major (K. 551) (Jupiter). Seven sides and **Handel—arr. Beecham: Sarabande; Tambourine.** London Philharmonic Orchestra conducted by Sir Thomas Beecham. 4-12" discs (C-68199D to C-68202D) in album. Columbia Set No. 194. \$6.

Another Mozart *Jupiter* makes its appearance this month, following on the heels of the Victor recording of this popular symphony, which was noticed in this place last month. Certainly the Victor set under the direction of Adrian Boult was vastly superior in every way to the earlier versions then available. Now the question arises as to whether the present album directed by Sir Thomas Beecham is rather to be desired. After carefully comparing both recordings we have come to the conclusion that possibly the reproduction on the Victor set is a trifle less coarse, with a better string tone, than the Columbia recording but in every other way we much prefer Sir Thomas's rendition. Boult gives a very careful, studied reading of the score, giving the hearer the impression that his eyes never for a moment leave the music page before him, while Beecham seems to have fully caught the spirit of this gracious music, and is swayed with it through to the finale, which he takes with a strength and power truly majestic. No matter how many times you have heard this work, we are sure that you will find listening to the present recording a thrilling experience.

Kreisleriana. (Kreisler: Liebesleid; Schön Rosmarin; Tambourin Chinois; Caprice Viennois; Liebesfreud). Five sides and **Schumann: Träumerei.** Minneapolis Symphony Orchestra conducted by Eugene Ormandy. 1-10" disc (V-1659) and 2-12" discs (V-8284 and V-8285) in album. Victor Set M-211. \$6.

We think six dollars is a lot of money for an album of music of this caliber. It makes very pleasant listening, but a small salon orchestra might just as well have been employed for this recording, and the records could then have been issued at a much more modest price, and the limited recording time of the Minneapolis Symphony used to far better advantage. Perhaps there are those who will be willing to pay the price for these orchestral arrangements of Kreisler's ever popular violin solos—we hope so, for then we will know that the depression is truly over.

Glinka: Komarinskaya. London Symphony Orchestra conducted by Coates. 1-12" disc (V-11482). \$1.50.

This sprightly little piece, written in 1848, is based on a couple of wedding songs and dance tunes, and its simple gayety and spontaneity make it an admirable piece for recording. Coates and the London Symphony—the combination that has given us so many fine recordings of Russian music—play it with the proper verve, and the recording is highly satisfactory.

Delibes: La Source Ballet. Three sides and **Sylvia Ballet—Ethiopian Dance.** Paris Philharmonic Orchestra conducted by G. Cloez. 2-10" discs (C-2115M and C-2116M). 75¢ each.

A search of the domestic catalogues fails to reveal any other recording of this ballet music of Delibes, and so these two discs will be welcome additions to Columbia's repertory. While the reproduction is in no way remarkable, it is quite satisfactory.

CHAMBER MUSIC



Strawinsky: Octet for Wind Instruments. Moyses (Flute), Godeau (Clarinet), Dherin and Piard (Bassoons), Foveau and Vignal (Trumpets), and Lafosse and Delbos (Trombones). Conducted by Strawinsky. 2-12" discs (C-68203D and C-68204D). \$1.50 each.

Strawinsky's *Octet* which dates from 1923 is one of his little known works, whose subtleties the most accomplished musicians would find difficult to discern. These records, therefore, are of great importance, for the composer himself carefully selected and painstakingly rehearsed and directed the artists who made them. As long as these discs are available there need be no argument as to how this curious work should be performed. Certainly the humble phonograph record has its place in the musical world, if for no other reason than to stop arguments. The recording here is well up to present standards.

PIANO



Gershwin: Rhapsody in Blue. Eight Piano Ensemble conducted by Philip Finch. 1-12" disc (V-36123). \$1.25.

Hundreds of copies of the imported pressings of this novel record were quickly sold by the dealers here in America who specialize in this sort of disc. Gershwin's familiar *Rhapsody* certainly sounds "swell" on eight grand pianos, and the recording is quite exceptional.

CONCERTO

**Bach: Brandenburg Concerto No. 1 in F Major.**

Ecole Normale Chamber Orchestra, Paris, conducted by Alfred Cortot. 2-12" discs (V-DB2033 and V-DB2034). \$2.50 each.

Need we say anything more about this pair of discs than to mention that they are well up to the high standard set by M. Cortot's recordings of the other concertos in the Brandenburg group. It appears that this distinguished pianist and conductor has taken a great interest in recorded music, and devotes a great deal of his time to the rehearsal of his players for the microphone. It is rumored that he has in mind a very comprehensive schedule of works which he is preparing for the recording studio. This is certainly good news, and we know that there are many music lovers on this side of the Atlantic who will welcome an opportunity of adding these proposed recordings to their libraries, especially if they compare favorably with the splendid discs he has turned out during the last year or so.

Brahms: Concerto No. 1 in D Minor, Op. 15.

Wilhelm Bachaus (Piano) and the B. B. C. Symphony Orchestra conducted by Adrian Boult. 5-12" discs (V-7783 to V-7787) in album. Victor Set M-209. \$10.

Regardless of whether you wish to add Brahms's first Piano Concerto to your collection or not, it is unquestionably an important addition to the library of recorded music. Perhaps it is inadequately scored; perhaps the composer fails in some of the decisive moments to make them yield their full meaning. The work was originally intended to be a symphony and it might have met with greater success in that form. In any case, it is Brahms's first orchestral work and if for no other reason it certainly deserves the attention of all true students of music. We know that it was coldly received when it was first played in public in 1859 with the composer at the piano and the orchestra conducted by the great violinist Joachim, and we know that it has never attained a great degree of popularity with either performers or public. Pianists feel that it does not give them the opportunity to display their virtuosity as do the concerti of Chopin, Tschaikowsky, Beethoven *et al.* For this reason it is seldom played. Perhaps if we heard it more often we would grow to enjoy and appreciate it more. This set of discs, which are beautifully played and well recorded, gives us this opportunity.

VIOLONCELLO

**Sgambati: Neapolitan Serenade.** One side and

Harty: The Butterfly. Gaspar Cassado (Cello) with piano accompaniment. 1-10" disc (C-2118M). 75¢.

A perfect example of old style recording, with

the solo instrument right up against the microphone and the accompanying piano mumbling indistinctly in the distance. Columbia's catalogue may be short of violoncello records, but it would seem to us that it would be better to leave it that way, than to add such an abortive reproduction as we find on this disc. Mr. Cassado plays these trifles very nicely, and if the piano had been placed just a little farther away the recordings might have become very acceptable ones of violoncello unaccompanied.

VOCAL



R. Strauss: Muttertändelei (Op. 43, No. 2). One side and **Marx: Marienlied.** Elisabeth Schumann (Soprano) and the Vienna State Opera Orchestra conducted by Karl Alwin. 1-10" disc (V-1661). \$1.50.

This lovely record by Elisabeth Schumann has been known for a long time, and many copies of the imported pressings have found their way into the libraries of the musically discerning. Long ago we gave up hope of Victor re-pressing it over here, but to our surprise and delight we find it on the list for this month's release. Miss Schumann is at her best in songs of this type, and the recording is as fine as anyone could wish.

Silesu: Love, Here Is My Heart. One side and **Russell: Vale.** Charles Kullman (Tenor) with orchestra. 1-10" disc (C-2117M). 75¢.

We hear all we care for of this type of singing over our radio, and we certainly would not wish to add this disc to our collection. Mr. Kullman sings these selections very well, it is true, but where is the market for a record like this one? Surely, not many will pay money for something they can get for nothing by simply twisting a dial.

Bartlett: A Dream. One side and **Geehl: For You Alone.** Enrico Caruso (Tenor) with Symphony Orchestra. 1-10" disc (V-1658). \$1.50.

This disc contains two Caruso records, which were very popular in the days of the old red mahogany Victrola, to which have been added an orchestral accompaniment. The re-making has been skillfully done, but for what reason, we haven't the slightest idea. Perhaps some people are more interested in curios than we are.

Strauss: Allerseelen (Op. 10, No. 8). One side and **Messenger: Fortunio—La Maison Grise.** John McCormack (Tenor) with piano accompaniment by Edwin Schneider. 1-10" disc (V-1660). \$1.50.

Mr. McCormack offers this month two songs that have proved very popular with his concert audiences. He sings one in German and one in French. Both are rendered in his most gracious manner with sympathetic accompaniments by the ever faithful Edwin Schneider. The recording is first class.

OPERA



Richard Strauss: Arabella—Duet Act I. Viorica Ursuleac (Soprano) and Margit Bokor (Soprano) with the Berlin State Opera Orchestra conducted by Krauss. One side and **Arabella**—Duet Act II. Viorica Ursuleac (Soprano) and Alfred Jerger (Baritone) with the Berlin State Opera Orchestra conducted by Krauss. 1-10" disc (PD-62712). \$1.50.

Richard Strauss: Arabella—Finale. Viorica Ursuleac (Soprano), Alfred Jerger (Baritone) and the Berlin State Opera Orchestra conducted by Clemens Krauss. 1-10" disc (PD-62711). \$1.50.

The first performance anywhere of Richard Strauss' latest opera *Arabella* took place at Dresden on July 1st of last year. The German press was practically unanimous in its praise of the work, the cast, and the director. We have on these two Polydor records enough of the music to give us some idea of the style of the work. They are really souvenirs of the premier for both the artists and the director appeared in their respective rôles on that memorable night. The usual excellent Polydor recording prevails.

Meyerbeer: L'Africaine—Leb' wohl, freundlich Gestade. One side and **Mascagni: Cavalleria Rusticana**—Als euer Sohn einst fortzog. Sung in German. Elizabeth Rethberg (Soprano) with orchestra. 1-10" disc (C-2112M). 75¢.

On this inexpensive little disc Miss Rethberg sings for us in her usual very charming manner arias from two well known operas. They would seem more familiar to us had they been sung in Italian, as that is the language in which the operas are usually sung here in America. Miss Rethberg is in good voice, and the recording is excellent.

Sullivan: The Mikado. (Gilbert-Sullivan.) Soloists, chorus and orchestra, recorded under the direction of Rupert D'Oyly Carte. 11-12" discs (V-36111 to V-36121) in album. Victor Set AC-12. \$13.75.

Victor lists this month its most popular Gilbert and Sullivan album set with the records arranged in automatic sequence. The regular set has been in the catalogue for several years, and due to the excellence of the performance and the superior recording, it has enjoyed a substantial and continued acceptance everywhere. There has been a large demand from those who have automatic instruments for this set arranged for use on their machines. Here it is.

CHORAL



Selections by the Choir of the Dijon Cathedral under the direction of J. Samson. 5-12" discs (V-11677 to V-11681) in album. Victor Set M-212. \$7.50.

V-11677 J. de Près: Ave Verum
J. de Près: Ave Coelorum Domina

V-11678 Vittoria: Kyrie—"Orbis Factor"
Mauduit: Psaume 150

V-11679 Jean IV: Crux Fidelis
Aichinger: Ubi est Abel

V-11680 Palestrina: Kyrie (From "Missa Assumpta est")
Palestrina: Kyrie et Agnus (From "Missa Assumpta est")

V-11681 Palestrina: Sanctus (From "Missa Assumpta est")
Palestrina: Benedictus et Hosanna (From "Missa Assumpta est")

Those who are interested in the music of the Catholic Church will find this set of records of great value. The album contains various selections sung by one of the leading male choirs of France. In the little booklet that accompanies this set the following description of this unusual choir, which sings at the 10 o'clock mass on each Sunday morning in the St. Bénigne Cathedral in the little town of Dijon, will be found: "This choir, which is composed of 120 persons, is unique. Sixty of its members are boys from ten to twelve who sing the soprano and alto parts; the remaining sixty are seminarians and laymen who sing the tenor and bass parts. Together, this group constitutes an ensemble whose singing has marvelous style and finish, and whose interpretations of ancient polyphony are and always will be a monument to their founder and director. He is Monseigneur Moissenet, a priest, who has devoted his entire life—he is now eighty-five—to the noble task of training the singers."

The French recorders have taken particular pains with the recording of these records and have got most remarkable results. This album is a worthy addition to Victor's Masterpiece Library.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.



The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS - - - PHILADELPHIA, PA., U. S. A.

VOL. 2. NO. 6

AUGUST 1934

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IN checking over our subscription list the other day we were surprised to note how it has grown since the first issue of this little periodical made its appearance a year and a half ago. This increase has been particularly noticeable during the last few months. This is very likely due to the fact that two American magazines have suspended publication during that time—Compton Pakenham's *Recorded Music* with the February issue and *The Musical Record* with the May issue. In addition to this, Columbia has not supplied its dealers with any printed supplements for distribution to their customers for several months, and so it has been increasingly difficult for those who are interested in recorded music to keep themselves informed of the new releases. While our little bulletin is not designed to take the place of a well edited and thoroughly informative record magazine, it is the aim of our editors to give our readers each month a list of all of the important records that have been released in both Europe and this country. And further, to give briefly some data, regarding each recording, that may be of help to our readers in selecting discs for their record libraries. Apparently more and more people are finding *The New Records* of value, for every mail brings new subscribers.

While we are on this subject there is a point that we would like to make very plain. We are perfectly willing to place anyone on our list who will send in the twenty-five cents to

cover postage and mailing expense. It is not necessary to buy records from our company—we welcome all those who are interested in recorded music, whether they are customers of ours or not. We make this statement just as clearly as we know how, for the reason that such a great number of those who send in subscriptions, write us a little note stating that they have never bought anything from us, or that they are not in a position to buy any records at present, or some such apologetic remark, and then ask if we will accept their subscription. Of course, we will accept their subscriptions, and very gladly, too. Our primary aim is to tell as many people as we possible can about the vast amount of good music that is being released each month in recorded form. That is what the record industry needs most. Thousands of music lovers would become interested in phonographs and records if they only knew of the tremendous library of records now available. In helping the industry we help ourselves, for as the demand for fine records increases so will the supply increase to meet that demand, and we will find even a wider selection from which to choose in building our own individual collections.

Just one other point. We are continually receiving requests for back copies. We shall be glad to supply these as long as they are available. And as we have copies of nearly all issues at present, perhaps it would be a good idea to check your file at this time and send for any missing copies now.

ORCHESTRA



Richard Strauss: Tod und Verklärung. Philadelphia Orchestra conducted by Leopold Stokowski. 3-12" discs (V-8288 to V-8290) and 1-12" single-faced disc (V-8291-S) in album. Victor Set M-217. \$7.

Richard Strauss: Tod und Verklärung. Berlin Grand Symphony Orchestra conducted by Dr. Weissmann. 3-12" discs (PA-E11243 to PA-E11245). \$2 each. (An album is available with this set at 50¢ additional.)

Realizing that there was a very great need for an adequate recording of Strauss' *Tod und Verklärung*, Parlophone in Germany and Victor in America placed it upon their recording lists, and this month the imported records arrived from abroad and the item also appears in Victor's current supplement. There is no question but that the domestic set by the Philadelphia Orchestra is to be preferred. Stokowski gives us a thrilling version and leads his men in a performance that is definitely out and beyond that of Weissmann's. In this recording Victor has further developed its "high fidelity" reproduction to a point where it is hard to conceive of much greater improvement. However, these remarks are not meant to infer that the Parlophone recording is not up to the usual European standards both as to performance and reproduction. If the Victor discs had not been made available at this time, it is very likely that the imported set would have enjoyed a substantial sale, for it is vastly superior to the earlier recordings of this work.

In this set of records, Victor has done away with the abrupt breaks that often occurred at the end of a record side. This has been accomplished by fading out the end of one record surface and fading in the beginning of the succeeding one. The recording engineers have been careful to fade in the second record surface before starting to fade out the first and, consequently, although it is necessary to manipulate a short phrase at the end of each record, you will find the same phrase played perfectly normally on the succeeding record.

Rimsky-Korsakow: Antar (Symphony No. 2). Orchestra of the Paris Conservatory conducted by Piero Coppola. 3-12" discs (V-11671 to V-11673) in album. Victor Set M-210. \$5.

This album will very likely find a place beside this same composer's *Scheherazade* in the libraries of a host of music lovers. While it has never attained the popularity of the latter work, it resembles it considerably and will appeal to a very large percentage of those who number Rimsky-Korsakow's best known orchestral work among their favorites. M. Coppola is at his best in music of this type, and the recording is excellent. A leaflet containing a brief synopsis of Sennkowsky's story, upon which the composer based his music, accompanies this set.

Schumann: Symphony No. 3 in E Flat, Op. 97. Orchestre de la Société des Concerts du Conservatoire conducted by Coppola. 3-12" discs (V-DB4926 to V-DB4928). \$2.50 each. (An album is available with this set at 50¢ additional.)

Here is one of the most important recordings of the year, for with the release of this set of discs, we have all four of Schumann's symphonies in recorded form. M. Coppola certainly deserves the thanks of music lovers everywhere for the excellent rendition he has given us of this work. It is known as Number Three, although it is the fourth and last symphony from Schumann's pen. Number Four bears a later opus number but was written in 1841 immediately after Schumann had completed his first symphony. The present work dates from 1850 and consists of five movements instead of the conventional four—a slow movement, spiritual in character, and marked *Grave* on the record label, was inserted by the composer between the *Andante* and the *Finale*. It is said that this movement was inspired, when the composer attended the festivities which accompanied the elevation of Archbishop von Geissel to the Cardinalate. Perhaps the most interesting movement is the second, with its tang of the Rhineland suggesting the many songs and legends for which this part of Germany is famous. The recording of this set has been adequately done, and the reproduction will be found to be of the best.

Bach: Suite No. 3 in D Major. Five sides and **Bach—arr. Pick-Mangiagalli: Prelude from Violin Sonata No. 6 in E.** B. B. C. Symphony Orchestra conducted by Adrian Boult. 3-12" discs (V-11693 to V-11695) in album. Victor Set M-214. \$5.

When this set arrived at the studio, we reached for our old favorite, the Columbia recording directed by Defauw, to see if the present version was superior to it. In our opinion, the older set is rather to be desired in every way except for the reproduction. The present set has the advantage of present day recording, which, of course, is considerably superior to that which was done four or five years ago when the Columbia set was made. We hesitate to definitely state which set to select for your library. Better hear both sets before you make your choice. If this isn't possible, you won't go very wrong in selecting either of them. The principal point is that this glorious work should be in every library. It is just the sort of music that we all need in these depressing times—just to hear it is to realize that there is something more noble in this old world of ours than codes and strikes and unemployment and relief and brain trusts and whatnot. This is the suite that contains the *Air* which Wilhelmj made so famous with his transcription for solo violin and which is known as the *Air for G String*.

Tschaikowsky: Serenade for String Orchestra, Op. 48. German Opera Orchestra conducted by Paul van Kempen. 3-10" discs (PD-25365 to PD-25367). \$1.50 each.

Polydor offers a complete recording of Tschaikowsky's *Serenade for String Orchestra*, from which you will readily recognize the ever popular Waltz Movement. The German recorders have maintained their usual high standard of reproduction, and the orchestra is ably conducted by Paul van Kempen. This work is in four movements and is placed on the discs in the following order: the first movement, *Pezzo in forma di Sonatina*, occupies the two sides of the first disc, the second movement, *Waltz*, takes the first side of the second disc with the fourth movement, *Finale* on the reverse, both sides of the third disc are taken up with the *Elegie*, which is the third movement. To play the movements of this composition in proper sequence it is necessary to shuffle the records a bit, but in our opinion the quality of this recording makes up for this little additional effort.

Elgar: Serenade in E Minor for Strings, Op. 20. Three sides and **Elgar: Contrasts, Op. 10, No. 3.** London Philharmonic Orchestra conducted by Sir Edward Elgar. 2-12" discs (V-DB2132 and V-DB2133). \$2.50 each.

Elgar: Caractacus — Triumphal March. London Symphony Orchestra conducted by Lawrence Collingwood, under the supervision of Sir Edward Elgar. 1-12" disc (V-DB2142). \$2.50.

These Elgar records seemed intensely dull on a sultry, humid afternoon in mid-July, perhaps under more favorable circumstances, we may find some interest in this music if we ever get around to playing them again. Perhaps there are those who will find enjoyment in the gentle sentimentality of the *Serenade*, if so we suggest that they secure the imported discs listed above, as it is highly improbable that they will be re-pressed over here. As to the *Triumphal March* we doubt that the demand for this disc, even in England, will warrant the expense of recording it.

Richard Strauss: Arabella — Waltz and Staircase Music (Act 3) and Prelude to Act 3. Berlin State Opera Orchestra conducted by Fritz Zaun. 1-10" disc (V-EG3014). \$1.35.

A little instrumental record from Richard Strauss' latest and tremendously successful opera *Arabella*. The *Waltz* is particularly attractive, and the recording is highly satisfactory.

Mendelssohn — arr. F. White: Songs Without Words — Potpourri. Marek Weber and his Orchestra. 1-12" disc (V-36124). \$1.25.

Very charming dinner music in the usual Marek Weber manner. Very fine recording is a feature of this disc.

Von Suppe: Flotte Bursche Overture. Dajos Bela Orchestra. 1-10" disc (C-2939D). 75¢.

Depret: Greetings to Spring. One Side and Popy: Sphinx Waltz. Vienna Bohemian Orchestra. 1-10" disc (C-2934D). 75¢.

With beer at 10¢ per small glass it would be rather expensive to get one's self in the proper frame of mind to enjoy such *musik*. *Greetings to Spring* contains some whistling, which might make this number of value in training canaries, otherwise these two discs are a total loss as far as we are concerned.

German: March Rhapsody. London Symphony Orchestra conducted by Dr. Malcolm Sargent. 1-12" disc (V-C2411). \$1.90.

In reviewing this record in *The Gramophone* W. R. A. says in part: "The *Rhapsody* is an attractive piece of construction, with flaunting banners of the march spirit strengthening the rhapsodic mood, and a capital broad tune for the trio. This is one of the composer's slightly known pieces, and the record, giving its ample measures full play, will be widely enjoyed . . . Delicate persons may prefer to retire into their shells when he (German) bursts forth, but to the hearty he is an ever welcome friend."

Respighi: Second Suite of Ancient Dances and Airs. Rustic Dance; Bells of Paris; Bergomask. Royal Opera Orchestra, Covent Garden conducted by Vincenzo Bellezza. Harpsichords: Messrs. Fornarini and Coop. 2-12" discs (V-11138 and V-11139). \$1.50 each.

Not Respighi at his best, but quite interesting nevertheless. Rather showy music in the *Pines of Rome* manner, with more regard to effect than matter. The performance and recording, while not exceptional, are adequate.

Granger: Country Gardens and Shepherd's Hey. Minneapolis Symphony Orchestra conducted by Eugene Ormandy. 1-10" disc (V-1666). \$1.50.

Pleasant little numbers interestingly performed and splendidly reproduced by a symphony orchestra that is gaining in popularity with American audiences every day. Both very short—hardly a dollar and a half's worth.

CONCERTO



Handel: Concerto Grosso in D Major. Cologne Chamber Orchestra Conducted by Hermann Abendroth. 1-10" disc (C-17035D). \$1.

Well! Well! Here's a little friend of ours in a new Columbia blue dress. When we first made her acquaintance several years ago, she wore a German Odeon green one. She is an interesting and pleasing little thing, and well worth knowing better. She is okeh in every way.

Bach: Double Piano Concerto in C Major. Ethel Bartlett (Piano) and Rae Robertson (Piano) with orchestra. 2-12" discs (V-C2648 and V-C2649). \$1.90 each.

A rather disappointing recording, this pair of discs by Ethel Bartlett and Rae Robertson and an unnamed orchestra. Perhaps there are those who like their Bach played in the plainest style possible without even the suggestion of a flourish, but to us this performance goes beyond plainness to dullness. The orchestra seems weak and not at all in balance with the solo instruments. And the recording is just passable. In other words, unless you must have this work for itself alone, we suggest that you pass up this recording of it.

CHAMBER MUSIC



Music of Early Composers. American Society of Ancient Instruments directed by Ben Stad. 2-12" discs (V-7873 and V-8286); \$2.00 each, and 2-10" discs (V-1662 and V-1635); \$1.50 each, in album. Victor set M-215. \$7.

V-7873—Byrd (1542-1623): Pavane; Galliard. Purcell (1658-1695): Chaconne.

V-8286—Marcello (1686-1739): Adagio. Suite d'Aires de la Vieille France: La Fanchon; Bourree d'Auvergne; Passepied; La Enchantress. (Composers unknown—arr. M. Stad.)

V-1662—Marcello (1686-1739): Sonata No. 4 in G Minor (Josef Smit (Viola de Gamba) and Flora Stad (Harpischord)).

V-1635—Sacchini (1734-1788): Chimene. Mouret (1682-1738): Divertissement.

Victor has taken the two records (V-1635 and V-7873), which it issued in January of this year, and added two new ones and made up this album, and a most interesting album it is. Those who secured the first two discs will certainly want these new ones, and they may be purchased separately at the prices mentioned above. The earlier records were released as an experiment to see if American music lovers would be sufficiently interested to warrant an album of them being issued. Upon their appearance they were greeted by an appreciative enthusiasm everywhere, and upon being compared with the recordings of the Dolmetsch Group and La Societe des Instruments Anciens, it was agreed by most critics that our American organization ranked with, if not above, either of the older groups. To listen to this music of another age, upon the instruments for which it was composed, is a musical experience of unique charm.

Elgar: Quartet in E Minor, Op. 83. Stratton String Quartet. 3-12" discs (V-DB2139 to V-DB2141). \$2.50 each. (Three pocket albums available with this set at 50¢ additional.)

Much of Elgar's music is pretty dull, and we wonder why H. M. V. records so much of it. This remark does not apply to the present recording. We feel that the world at large is entitled to hear and appraise this work, and the most practical way that this can be done is to make it available in recorded form. H. M. V. has done this in a very excellent manner. It appears that Sir Edward selected the Stratton Quartet to make the recording, stating that this group understood the work better than anyone else. It is very unlikely that this task could have been placed in more sympathetic hands. H. M. V.'s engineers did their work well, with the result that this music is brought to us at its very best. Whether it is a work of exceptional merit, whether it will live, and whether it will be accepted outside of the composer's native England, can best be told by the interest manifested in this set of discs. After repeated playings, there is no question in this reviewer's mind as to the sincerity of the work—a work, which one English critic is pleased to call, "a sensitive spiritual meditation, with moments of affirmation." Here it is! Is it "thumbs up" or is it "thumbs down"?

Mozart: Duet in B Flat Major for Violin and Viola (K.424). Simon Goldberg (Violin) and Paul Hindemith (Viola). 2-12" discs (C-LX291 and C-LX292). \$2 each.

Here is as fine a pair of discs of chamber music as we have come across in many a long day. Goldberg is a former leader of the Berlin Philharmonic Orchestra, who since the reign of Hitler has been appearing in concerts in England. Of course, we all know Paul Hindemith, as one of the most distinguished German composers of the day, but we wonder how many know that he is considered one of the greatest living violists. These records give us an excellent opportunity to make his acquaintance in the latter rôle. The music itself is thoroughly delightful—bright, cheerful and exhilarating. Even on a hot day in July, listening to these discs gave us a most pleasant quarter of an hour, during which the weather was entirely forgotten although the thermometer registered nearly 100° in the shade.

J. C. F. Bach: Trio No. 2 in C Major for Cembalo, Violin and Flute. Hoorenman (Cembalo), Mikulaschek (Violin) and Nada (Flute). 1-12" disc (C-68210D). \$1.50.

This disc contains the only recorded example we know of, of the work of Johann Christoph Friedrich Bach (1732-95), the second son of the immortal Johann Sebastian by his second wife, Anna Magdalena Bach. It consists of an *Andante* and *Rondo*

from a trio for cembalo, violin and flute. The score is not available but we assume that the work is not complete with just these two parts. He appears to have been a prolific writer, producing works in all musical forms of the day, among which were an oratorio, *Resurrection of Lazarus*, an opera, *Die Amerikanerin*, fourteen symphonies and numerous instrumental compositions for various groups of instruments. The present example has a certain historical value if nothing else. It is adequately performed and recorded.

Borodin: Quartet No. 2 in D Major. Seven sides and **Glazounov: Orientale** (No. 2 of Five Novellettes, Op. 15). Pro Arte Quartet. 4-12" discs (V-DB2150 to V-DB2153). \$2.50 each. (Four pocket album available with this set at 50¢ additional.)

Several years ago a recording of this quartet was issued by Italian Columbia played by the Poltronieri Quartet. It was not re-pressed over here, and whether it is still available is a question. As we recall the rendition, the Italian players rather emphasized the sentimental side of this music to a point where it became sickishly sweet. You will not find this fault in the performance by the Pro Arte group. They give, in our opinion, a simply glorious performance of this work, which for pure loveliness and sheer lyric beauty stands well to the front in the whole literature of music for string quartet. The reproduction of the various string tones will be found to be excellent, and all in all, we have a set of discs here that should prove most popular with music lovers everywhere.

Brahms: Quartet in C Minor, Op. 51 No. 1. Lener String Quartet. 4-12" discs (C-68205D to C-68208D) in album. \$6.

With the release of the Lener version of the C Minor by Columbia this month, the natural thing to do is to compare it with the H. M. V. recording by the Busch Quartet, which has been available on imported discs since its release in England over a year ago. We frankly admit that we usually prefer the work of the Leners to any quartet now appearing before the public. However, in this case, we rather feel the performance of the Busch Quartet is superior. Perhaps this music, which seems to show the more austere side of Brahms, is more suitable to them than it is to the Lener group. There is no choice in considering reproduction—both are of the highest quality.

Vivaldi: Concerto A Quatre, No. 5. ("L'Estro Armonico") Pro Arte Quartet. 1-12" disc (V-DB2148). \$2.50.

This lovely early 18th century music is most felicitously played by the Pro Arte Quartet who seem to find great joy in the performance of works of this character. The recording is splendid.

PIANO



Liszt: Hungarian Rhapsody No. 14. Mark Hambourg (Piano). 1-12" disc (V-C2645). \$1.90.

Eventually the library of recorded music will boast of adequate recordings of all of the Hungarian Rhapsodies. Here is another to add to the category. Hambourg seems to enjoy such works, judging from the spirit of his performance. The piano tone is well reproduced.

VOCAL



Loewe: Odin's Meeres-Ritt, Op. 118. Wilhelm Rode (Baritone) with piano accompaniment by Karl Bergner. 1-10" disc (PD-25381). \$1.50.

Occasionally we come across vocal records of especial merit in the various foreign catalogues, and when we do, we lose no time in bringing them to the attention of our readers, for there are precious few vocal records of any value recorded in America. The present disc is an excellent example of the work of the early 19th century German ballad maker, Carl Loewe. It is most artistically sung by Wilhelm Rode with piano accompaniment.

Lenoir: Parlez-Moi D'amour. One side and **Bos: Dans La Fumée.** Lucienne Boyer (Soprano) with Orchestra. 1-10" disc (C-205M). 75¢.

Miss Boyer has moved from Paris to London, and, according to press reports, has captured the English metropolis with her sensuous style of singing. Several "smart shops" in New York have imported and offered her discs for sale for quite sometime. Columbia now makes it possible for those of us who live in the provinces to also enjoy Miss Boyer's supreme artistry, or whatever "It" is.

Murolo: Serenata Matutina and Che Bene Voglio a Tte! Tito Schipa (Tenor) with orchestra. 1-10" disc (V-1668). \$1.50.

Two Italian songs in the popular vein—one written by the artist who sings them—neither of any musical value. Just another record added to the catalogue.

Beethoven: Wonne Der Wehmut, Op. 83, No. 1 and Mit Einem Gemalten Bande, Op. 83, No. 3. Elisabeth Schumann (Soprano) with piano accompaniment by George Reeves. 1-10" disc (V-DA1357). \$1.85.

As usual Miss Schumann gives a sterling rendition of these two little Beethoven songs. The recording is excellent.

VIOLIN



Brahms—arr. D. Hochstein: **Waltz in A Major**. One side and **Schubert**—arr. Spalding: **Hark! Hark! the Lark**. Albert Spalding (Violin) with piano accompaniment by Andre Benoist. 1-10" disc (V-1667). \$1.50.

Two little encore numbers played by America's most popular violinist in his usual gracious manner. Well recorded.

OPERA



Mozart: Don Juan—Mein Herz, Was Soll Dein Zagen? (Act 2). Elisabeth Friedrich, Willi Domgraf-Fassbaender and Eugen Fuchs with Berlin State Opera Orchestra conducted by Zaun. One side and **Lortzing: Der Wildschütz**—Kahn Es Im Erdenleben (Act 3). E. Friedrich, M. Klose, W. Domgraf-Fassbaender and W. Ludwig with Berlin State Opera Orchestra conducted by Zaun. 1-12" disc (V-EH850). \$1.90.

The German recorders seem to be the only ones who are turning out any concerted operatic numbers, and so those of us who are interested in such recordings must depend upon them for our discs. The record listed above is a good example of their work. The artists are superb and the reproduction most life-like.

Johann Strauss: Der Zigeunerbaron—Finale Act 2. Lotte Lehman, Karin Branzell Grete Merrem-Nikisch Richard Tauber, Dr. Waldemar Staegemann, Hans Lange, with members of the State Opera Orchestra and State Opera Chorus, Berlin, conducted by Dr. F. Weissmann. 1-12" disc (C-9079M). \$1.50.

Columbia has been quite prompt in making this very excellent recording available under its domestic label. The imported pressing was noted in this place in the April, 1934, issue. If a small section of Strauss' *Zigeunerbaron* well recorded and sung by a practically perfect cast would interest you, you will find this disc very much to your liking. Dr. Weissmann puts just the punch into this music that is required for a rousing performance.

CHORAL



Strokin: Now Let Us Depart—Prayer. One side and **Wedel: Open To Me The Gates Of Repentance**. In Russian. Feodor Chaliapin (Bass) with Choir of Russian Metropolitan Church in Paris, conducted by N. P. Afonsky. 1-12" disc (V-7716). \$2.

The superb Chaliapin with an excellent choir in two unaccompanied choral numbers exemplifying the mystical music of the Eastern Church. A worthy addition to the library of recorded music—reproduced in a most realistic manner.

Mendelssohn: Elijah. Abridged Version. Harold Williams (Baritone), Parry Jones (Tenor), Clara Serena (Alto) and B. B. C. National Chorus with orchestra conducted by Stanford Robinson. 6-10" discs (C-DB1334 to C-DB1339) in album. \$6.

English Columbia has selected six of the fifteen discs which make up its complete recording of Mendelssohn's *Elijah* and offers them as an abridged version. A convenient album, and a booklet giving the text of the discs included, accompany this set. Excellent judgment has been used in choosing the selections for this abridged set, which includes such favorites as *Lift Your Eyes to the Mountains*, *If With All Your Hearts*, and *O Rest in the Lord*. With those who find interest in this famous oratorio, this album will very likely prove most popular. The recording of the soloists, chorus and orchestra has been very carefully done and will be found to be entirely satisfactory. The modest price is also a very welcome feature of this set.

Bach—arr. Allen: **Jesu, Joy of Man's Desiring**. One side and **Spohr: Last Judgment**—Lord God of Heaven and Earth. Choir of the Temple Church, London, conducted by G. Thalben-Ball. 1-10" disc (V-B8123). \$1.35.

This little disc was perhaps one of the last to be reviewed by the distinguished English critic, Herman Klein, who died during March of this year. In the issue of *The Gramophone* for that month in commenting upon this record, he said in part: "*Jesu, joy of man's desiring* is a chorale taken from Bach's church cantata, No. 147, known as *Herz und Mund* (Novello edition), and is famous for the exquisite pastoral effect imparted to it by the swaying triplets of the oboe obbligato, here played with masterful grace and tonal charm by Mr. Leon Goosens. . . . The other piece is the chorus and quartet from Spohr's oratorio, *The Last Judgment*, with organ accompaniment. It is characterized by melodious and delicately harmonized part-writing, in that refined vein of which Spohr had the secret. Here the boys' voices, two of them in particular, have the chance of distinguishing themselves, and they do not miss it. The quality is delicious and the effect of contrast supremely ethereal."

If a finely trained boys' choir thrills you, you will find listening to this little record a joy and a truly inspiring experience.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.



The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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JUST as we were about to go to press, the most important news of the month reached us. It is that the second volume of the *Bach 48 Society* will be available very shortly. It will contain the Preludes and Fugues Nos. 13 to 24, inclusively. As in the first volume they will be played by the distinguished German pianist, Edwin Fischer. Those who were fortunate enough to secure one of the first albums know that the interpretation and the reproduction were of the very finest. In fact, these records were considered by many to be one of the outstanding recording achievements of recent years. While we have not heard the records of the second volume, the report which we have from abroad states that they are well up to the standard set by the first release. The publisher of this bulletin has been authorized to accept subscriptions for the second volume, and an order blank for the convenience of its readers is enclosed with this issue. The set contains seven twelve inch records and the price postpaid throughout U. S. A. is \$17.50. A deposit of at least \$5 should accompany each subscription. The subscription list will close October first and deliveries will be made shortly after that date.

Further good news! If you were away on vacation when the subscription list closed for the fifth volume of the *Beethoven Sonata Society*, and you neglected to send yours in, it may be possible for you to secure one of these

exceptional sets if you will apply at once. Several of our readers, upon their return home, found the announcement of this volume and hurriedly inquired if it might yet be secured. We got in touch with the headquarters of the society abroad and they stated that a very limited number of sets was still available for distribution. The Sonatas Opus 22; Opus 49, No. 2 and Opus 57 are the ones included in this fifth volume, and, of course, are played by Artur Schnabel. The set consists of seven twelve inch records with album. Price, \$17.50 (postpaid throughout U. S. A.).

The fate of the Columbia Phonograph Company, which has been hanging in the balance for several months, seems at last to be settled. As you will recall, practically all of the stock of this company was purchased last April by Sacro Enterprises, Inc. It appears that Sacro represented Decca in England and Brunswick here in America. After the deal was completed, rumor has it that both Brunswick and Decca wanted all or none. The final outcome of the negotiations was that Brunswick announced last week that it had taken over Columbia, and that Columbia's vast catalogue will be continued. That is the important point. It would be a very serious matter if the thousands of excellent records contained in Columbia's Masterworks series should suddenly become unavailable.

ORCHESTRA



Glière: Yablochko (Russian Sailors' Dance) (From "The Red Poppy Ballet"). One side and **Brahms** —arr. Stokowski: **Hungarian Dance No. 1**. Philadelphia Orchestra conducted by Leopold Stokowski. 1-10" disc (V-1675). \$1.50.

This lively little dance from Glière's ballet seems to have caught the fancy of Dr. Stokowski for he played it four times during last season. Once during the regular series, twice on tour, and included it in the programme of one of his concerts for young people. The composer, Reinhold Morissovich Glière, was born at Kieff in 1875, and is now a prominent member of the Union of Soviet Composers whose "members are pledged to support the socialist programme of construction with their art." The symphonic arrangement of this dance, which Stokowski uses on this disc, was published in 1930 by the Music Section of the Russian State Publication Bureau at Moscow. Here is music produced under the Soviet régime by an avowed member of the movement, and interpreted by one who seems to be heartily in sympathy with Russia's unique experiment in government. Stokowski's thrilling arrangement of Brahms's *Hungarian Dance No. 1* occupies the second side of this disc. Both of these recordings cover an extremely wide range of musical tones and the volume level is very high. If your phonograph will reproduce both the "lows" and the "highs" that are recorded on this disc, and will take the loud passages without the reproducer "blasting," you may rest assured that your instrument is a particularly good one. If we were to select a new phonograph we would use this record for a test.

Honegger: Pastorale D'Été. Symphony Orchestra conducted by Honegger. 1-12" disc (C-68209D). \$1.50.

This work, which dates from 1920, was inspired, it is said, by impressions Honegger gained from nature during a vacation spent in Switzerland. It is scored for the following instruments: flute, oboe, clarinet, bassoon, horn and strings. "The form," says Felix Borowski in his *Chicago Symphony Orchestra* notes, "is simple. The first section of the piece opens after three introductory measures in the strings with a theme for the horn. Following an *accelerando*, the second division of the work (*Vif et gai*) is presented, its subject being announced by the clarinet. Other wind instruments take it up and the material is worked over. The third section consists of a return to the material of the first, the solo formerly given to the horn now being played by the bassoon." It is agreeable music, and the small orchestra, directed by the composer, plays it effectively. The recording is satisfactory.

Debussy: Petite Suite. Symphony Orchestra conducted by Henri Busser. 2-12" discs (C-2119M and C-2120M). 75¢ each.

Here we have a recording of Debussy's *Petite Suite*, which was originally written for two pianos, played by an orchestra under the direction of the person who is responsible for the orchestral arrangement of this work. Henri Busser was chorus master at the Opéra-Comique, and made the composer's acquaintance during the rehearsals for the first performance of *Pelléas et Mélisande*. A sympathetic friendship was formed, and an appreciative understanding of the master's music followed, which is evidenced by the scoring of this lovely composition. One would think that it was the work of Debussy himself. Despite all this, we cannot say that the performance M. Busser gives on these discs compares favorably with the Polydor recording under the direction of Albert Wolff. To write music and to arrange it is one thing, but to direct its performance is quite another. We do not wish to give the impression that the present rendition is not adequate. We simply wish to state, that in our opinion it is not nearly as fine as that to be found on the Polydor records. These Columbia discs are only 75¢ each, while the Polydor are \$2 each. Perhaps the latter are not worth the considerable difference; that is a matter for each individual to decide for himself.

Delibes—arr. Jungnickel: **Ballet Music**. Minneapolis Symphony Orchestra conducted by Eugene Ormandy. 3-10" discs (V-1669 to V-1671) in album. Victor Set M-220. \$5.

V-1669—Sylvia Ballet—Cortège de Bacchus.

V-1670—Sylvia Ballet—Pizzicato Polka.

La Source — Ballet Suite — Pas des Echarpes.

V-1671—La Source — Ballet Suite — Scene d'Amour.

La Source — Ballet Suite — Scherzo Polka.

Mr. Ormandy gives us some music of the "Pop Concert" variety in the grand manner on these three ten inch discs. The feature of this set is the superb recording. As the record sides are not well filled it is a question whether the careful buyer will feel that he is getting his full value when he pays five dollars for this album.

Milhaud: Les Songes—Ballet. Paris Symphony Orchestra conducted by Milhaud. 2-10" discs (C-LF133 and C-LF134). \$1.50 each.

These two splendidly recorded little discs contain some very interesting orchestral music fresh from the pen of Darius Milhaud. Those who are interested in the progress of this modern Frenchman, will find this attractive music played under the composer's direction of especial interest.

Johann Strauss: Die Fledermaus—Overture. Berlin State Opera Orchestra conducted by Bruno Walter. 1-12" disc (C-9080M). \$1.50.

It is delightful to observe the effect a real master, such as Bruno Walter, can obtain from this light but thoroughly charming music. If you wish to add this overture to your collection, you need search no farther. The recording, too, is of the best.

Pienné: Giration—Ballet. Soloists of Concerts Colonne conducted by Pienné. 1-12" disc (C-LFX337)). \$2.

This charming music written and directed by Gabriel Pienné is most felicitously performed by eleven soloists from the composer's own orchestra, the Concerts Colonne. The work is scored for the following instruments: solo violin, second violin, viola, violoncello, contrabass, flute, clarinet, bassoon, trumpet, trombone and piano. It appears that M. Pienné is greatly interested in the development of the ballet throughout France, and that he wrote this work especially to be recorded on phonograph records so that the performance of this ballet might easily be given throughout the country at places where it would be impossible to secure musicians capable of playing the musical score. Apart from this use, we predict that many of these records will find their way into the homes of those who will be attracted by this sprightly and fascinating composition, and will want a copy just for the pleasure of listening to the music of this unusual combination of instruments. The reproduction is first class.

Songs of Russia. Russian Vagabonds (Salon Orchestra) conducted by Theodore Katz. 3-10" discs (V-24637 to V-24639). 75¢ each.

V-24637 The Gate; Festival Dance; An Old Waltz; A Storm.

V-24638 Prelude Slav; From Sunrise to Sunset; Beautiful Moon; Along Petrograd Road; Bake No Bread; Sleep, My Baby; Moscow; Ballet from "Koniok Gorbuniok."

V-24639 Vanka, the Heartbreaker; Kalinka; Madame; Dark Night; Down the Paved Street; The Meadow; I See the Wonders of Nature; Ah! My Birch Tree. (All arranged by Vladimir Heifetz.)

Probably no country is as rich in folk-melodies as is Russia. Her most famous composers recognized this fact and many of their most pretentious works are based upon these simple little age-old tunes. The group who perform them on these discs has chosen to do so just as we imagine the Russian peasants love to hear them—with plenty of spirit but few flourishes. A great variety of these "songs of the people" will be found on these three records. The selections follow each other in an interesting order, the idea seeming to be to show contrasts,

from joy to sorrow, from meditation to exuberance, and from hope to despair and so on, until as the last record side finishes we realize that we have been taken through the whole gamut of human emotions. The reproduction of this small but adequate orchestra is of the best.

Verdi: Aroldo—Sinfonia. La Scala Orchestra conducted by Sabajno. 1-12" disc (V-S10367). \$1.90.

Puccini: Edgar—Intermezzo Act 3. One side and **Mascagni: Guglielmo Ratcliff**—Intermezzo Act 4. La Scala Orchestra conducted by Sabajno. 1-12" disc (V-S10368). \$1.90.

Maestro Sabajno has chosen for recording several orchestral parts from seldom heard operas by three of the most famous Italian operatic composers. Not great music but pleasant enough to listen to—well recorded by the renowned La Scala Orchestra.

CHAMBER MUSIC



Music of Early Composers. (Second Set) American Society of the Ancient Instruments directed by Ben Stad. 3-10" discs (V-1663 to V-1665); \$1.50 each, and 1-12" disc (V-8287); \$2., in album. Victor Set M-216. \$6.50.

V-1663—Girolamo Frescobaldi (1583-1644): Quartette for Viols—Fugue in G Minor.

Jean Baptiste Lully (1633-1687): Air Tendre et Courante.

V-1664—Domenico Scarlatti (1683-1757): The Cat's Fugue. Flora Stad (Harpischord).

Henry Purcell (1658-1695): Suite—1. Country Dance; 2. Jig; 3. Song Tune; 4. Canaries.

V-1665—Suite Francaise sur des Chansons and Anciennes (arr. Albert Perilhou, 1846 V-8287 —).

In order that this set might be available at the beginning of the new school year, Victor places it on its September list, despite that fact that an album by this unique organization was released last month. Undoubtedly many of these sets will find their way into the libraries of our various educational institutions, but we warrant, that we would all be surprised if we knew the percentage which will go to individual collectors, who will select these discs for the real enjoyment they give the average intelligent music lover. If you are not familiar with the recordings of the American Society of the Ancient Instruments, we suggest that you listen to the last two discs in this album the next time you are in a record shop. We feel quite sure, that you will find listening to Perilhou's arrangement of these old French pieces, played upon the instruments for which they were written, a charming experience.

Stravinsky: Duo Concertant for Violin and Piano. Cantilene; Eglogue No. 1; Eglogue No. 2; Gigue; Dithyrambe. Five sides and **Pergolesi — arr. Stravinsky and Dushkin:** (a) *Serenade*; (b) *Scherzino*. Samuel Dushkin (Violin) and Igor Stravinsky (Piano). 2-10" discs (C-LB12 and C-LB13); \$1.50 each, and 1-12" disc (C-LX290); \$2.

In a little leaflet that accompanies the records of this unique composition by Igor Stravinsky will be found the following note concerning this work, "The recent association of the composer with Samuel Dushkin has effected a great change in Stravinsky, for he has striven to enlarge and transform some of his earlier compositions in arrangements for violin and pianoforte. This has enabled him to emphasize the melodic strain of his work, while at the same time the original orchestral accompaniment has been compressed into an invigorating pianoforte accompaniment. In seeking an outlet for his new mode of expression Stravinsky has indicated that he is an exquisite craftsman who has found abundant scope for his sensibilities in his return to the old classic form and thereby, to some degree has justified his abandonment of the newer methods of composition. Not satisfied with his own technical insight Stravinsky induced Dushkin to collaborate in the new arrangement for violin and pianoforte.

"The *Duo Concertant* is an admirable composition, bristling with difficulties for any but a master fiddler like Dushkin. The fiddle part is so admirable in every way, both musically and technically, that an examination of Stravinsky's other works will scarcely find twenty bars of writing comparable with this violin part."

Unquestionably these discs will be of prime interest to all those who have been watching the course of Stravinsky's work in recent years. The recording will be found to be highly satisfactory.

Dvorák: Quintet in A Major, Op. 81. Artur Schnabel (Piano) and the Pro Arte Quartet. 4-12" discs (V-8305 to V-8308) in album. Victor Set M-219. \$8.

It is a long step from the time several years ago when the National Gramophonic Society of England released its set of this quintet, played by Ethel Bartlett and the Spencer Dyke Quartet, but we remember it very clearly. Neither the playing nor the recording was very good, but as the repertory of recorded chamber music was quite limited, we, at that time, could not be so "choosy," and so a great many of us purchased the set and were very proud of it. Perhaps as years go on, the art of recording will improve, and we will look back at the present set and wonder that we thought that

its reproduction was so good. We may do that, but we will never have any doubts as to the excellence of the performance of Artur Schnabel and the Pro Arte Quartet. This is the first of a group of chamber works, which these artists have recorded abroad, and when you have listened to this album, we feel very sure that you will be watching the lists for further recordings by these sterling players.

Haydn: Quartet in D Minor, Op. 76, No. 2. Poltronieri Quartet. 2-12" discs (C-68215D and C-68216D). \$1.50 each.

This is a re-pressing of the Italian Columbia recording which was issued late in 1931, the labels of the foreign discs being marked in error, Opus 72. Domestic Columbia hesitated a long while before it finally decided to release this recording over here. Probably for the reason that the performance is nothing to brag about, but then the old Victor recording by the Elman String Quartet does not seem to be any better, and the reproduction is not nearly so good—so if you wish this charming Haydn item, the present rendition is the more desirable.

CONCERTO



Glazounow: Concerto in A Minor, Op. 82. Jascha Heifetz (Violin) and the London Philharmonic Orchestra conducted by John Barbirolli. Five sides and **Glazounow: Meditation, Op. 32.** Jascha Heifetz (Violin) with piano accompaniment by Arpád Sandor. 3-12" discs (V-8296 to V-8298) in album. Victor Set M-218. \$6.50.

It appears that Heifetz has included this concerto with considerable success on his recent concert programs abroad and plans to feature it on his programs for next season. Through this very excellent recording, those who plan to attend his concerts next winter may have the opportunity of familiarizing themselves with this lovely work in advance of the performance. And as it has not been recorded before, the library of recorded music adds another representative composition to its ever lengthening and broadening list of works. This concerto dates from 1905 and was first performed by Leopold Auer, to whom it was dedicated, in that year at a concert of the Imperial Musical Society at St. Petersburg. This work is truly Russian in character with its somber melodies and its occasional moments of fiery brilliance. It gives ample opportunity to the soloist to show his superb technique, especially in the sparkling finale, which fairly leaps and bounds on to a perfectly thrilling ending. This set, by the way, is another example of the remarkably fine reproduction which is being obtained by the English recorders.

VIOLIN



Ravel: Tzigane. Jascha Heifetz (Violin) with piano accompaniment by Arpád Sandor. 1-12" disc (V-8411). \$2.

Probably Heifetz just couldn't resist the temptation to record this show piece for his instrument, despite the fact that Victor's catalogue already contains an entirely satisfactory recording by Menuhin. How much better his rendition is than that of his younger fellow artist must be measured by someone more expert than we are. We have Menuhin's record in our private collection, and we are highly pleased with it, and we do not purpose to displace it with Mr. Heifetz's. We cannot see where the later recording is sufficiently superior, and we certainly do not wish to encourage the manufacturers in adding to their catalogues new recordings of pieces which have been but recently satisfactorily recorded.

PIANO



Rachmaninoff: Suite No. 2 for Two Pianos, Op. 17. Five sides and Arenksy: **Waltz** (From Suite for Two Pianos, Op. 15). Vronsky (Piano) and Babin (Piano). 3-12" discs (V-11687 to V-11689) in album. \$5.

Music lovers everywhere will be glad to welcome this attractive composition to the library of recorded music. A suite for two pianos it is, but so heavily scored that it becomes symphonic in character—its lovely melodies substantially supported by a wealth of interesting accompaniment. We can find no data regarding the artists who make this splendid recording. The booklet which accompanies this set states that they "have created an enviable position for themselves in Europe, where their appearances, either as soloists or in performances of piano duos, are hailed with enthusiasm." Their first names, however, do not appear in the booklet or on the record labels. Nevertheless, their very fine performance speaks for itself and serves as the best possible introduction. Particularly good reproduction of the tone of the pianos is a feature of this set.

Mozart: Sonata in D Major, K 311. John Hunt (Piano). 2-12" discs (V-C2657 and V-C2658). \$1.90 each.

John Hunt seems to be greatly enjoying himself in playing this pleasing if not particularly brilliant Mozart piano music. And many collectors will be glad to know that the rather meager list of Mozart piano recordings is substantially broadened with the

addition of this important sonata. Mr. Hunt's technique is entirely adequate for a satisfactory performance of this work, and the recording is well up to present day standards.

Liszt: Hungarian Rhapsody No. 2. Eight Piano Ensemble conducted by Philip Finch. 1-12" disc (V-36125). \$1.25.

Here's a novel record! The familiar *Hungarian Rhapsody No. 2* is given to an ensemble of eight pianos, and they make the most of it we can assure you. The reproduction is exceptional.

CHORAL



Music of the Chapel of King Henry VI. Sung in Latin by the Nashdom Abbey Singers conducted by the Rev. Dom Anselm Hughes, O.S.B. 2-12" discs (C-DX581 and C-DX582). \$2 each.

C-DX581—King Henry VI: Gloria in Excelsis.
Nicholas Damett: Salve porta Paradisi.
Nicholas Damett: Beata Dei Genetrix Maria.

C-DX582—Anon.: Credo.
King Henry VI: Sanctus.
King Henry VI: Benedictus.

(C-DX581 with organ; C-DX582 unaccompanied.)

We quote from Mr. C. M. Crabtree's very interesting review of these two discs, which appeared in the June, 1934, issue of *The Gramophone*:

"These two records fill in a valuable and fascinating chapter of musical history. All the music is taken from a famous, almost unique, and English MS. known as 'The Old Hall MS.,' belonging to the Roman Catholic seminary at Old Hall, Ware. With one exception, its date is judged to be about 1450. . . . DX582 has an anonymous *Credo*, judged to be late fourteenth century, and a *Sanctus and Benedictus* by 'Roy Henry,' apparently Henry VI. The *Credo* is misleadingly and unnecessarily said on the very useful leaflet given with the records to be 'in two parts.' It seems to be actually in three vocal parts. It turns out to be a setting, with the tune at the top, of the familiar plainsong *Credo*—the one that is considered to be the original, or least primitive, intonation of the Nicene Creed. This setting is in its way something like perfection. Certainly there is neither monotony (though some to whom it is completely new may at first think there is) nor incongruity, nor any kind of excess or exaggeration. The other pieces are chiefly remarkable for the delightful, and to us original, melodiousness of the top part; it is almost folksongish; certainly very fresh, and wonderfully English. . . . Nashdom Abbey is an Anglican Community which

has taken the Benedictine Rule. The Singers are to be congratulated on their excellent accomplishment of what must be, today, a very tricky task. The recording seems perfect, and altogether we must be very grateful to Columbia for doing the job almost better than we could have dared to hope."

VOCAL



Martini: Plaisir d'Amour. One side and **Tremisot: Novembre.** Sung in French. Conrad Thibault (Baritone) with piano accompaniment by Martha Halbwachs. 1-10" disc (V-1677). \$1.50.

Mr. Thibault's many admirers will welcome this lovely record. The selections are ones that have thrilled his concert audiences, and he has taken the greatest care in these recordings to give us renditions that are worthy of his superb artistry.

di Capua: O Sole Mio. One side and **de Curtis: Senza Nisciuno.** Beniamino Gigli (Tenor) and members of La Scala Orchestra, Milan, conducted by Dino Olivieri. 1-10" disc (V-1678). \$1.50.

Gigli makes these two Italian songs sound very impressive—in the *Senza Nisciuno* one expects him to break down and cry at any moment. If this sort of emotional singing appeals to you, you will find this disc very much to your liking.

Goublier: J'ai Rever De T'Aimer. One side and **Delmet: L'Etoile D'Amour.** Lucienne Boyer (Soprano) with orchestra. 1-10" disc (C-206M). 75¢.

The latest news is that Miss Boyer is to come to America this autumn. Personally, we are not particularly excited about the matter. We are told, however, that a great many people can hardly wait. For those who feel that way about it, this disc, and the one which Columbia issued last month, are available.

OPERA



Moussorgsky: Boris Godounov—Prologue, Scene 1: Opening Chorus; Prologue, Scene 2: Pilgrims' Chorus; Act 3, Scene 1: The Young Girls' Chorus; Act 3, Scene 2: Polonaise. Sung in Russian. Opera Chorus and Orchestra, Riga. 2-12" discs (C-7273M and C-7274M). \$1.25 each.

These recordings have not been available since the domestic Odeon catalogue was discontinued several years ago. Columbia now brings them out re-pressed in its new blue material. The various choruses from Moussorgsky's spectacular opera are felicitously reproduced on these two discs, and the recording, considering the fact that it dates from 1930, is quite satisfactory.

MISCELLANEOUS



Suite Persane—Bayaté Ispahan. (Arr. Hossein). Aminoullah Hossein (Tar) with Tambourin. 1-10" disc (V-K7156). \$1.35.

Several months ago we listed a record by this same artist and so many of our readers were interested in it that we hasten to announce a new disc by Mr. Hossein. This time there is no vocal part. The present selection is a tar solo with tambourin accompaniment. The tar is the national instrument of Persia and sounds like a cross between a mandolin and a guitar. If exotic music such as this appeals to you, you will find this little disc quite fascinating.

Handel: Passacaille in G Minor. Rudolph Dolmetsch (Harpsichord). One side and **Bach: Sonata No. 1 in G Major**—Allegro Moderato. Rudolph Dolmetsch (Harpsichord) and Millicent Dolmetsch (Viola da Gamba). 1-10" disc (C-DB1322). \$1.

Another of those little Dolmetsch discs which have proved so popular with students, and music lovers generally, here in America. This disc is well up to the standard set by the several earlier recordings by these unique artists.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.



The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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AS you peruse this issue, you will probably note that only one domestic Columbia recording is listed, and that, an item which should have been reviewed last month. It would have been, except for the fact that the sample set arrived after our little publication had gone to press. The album in question is that of Schumann's *Concerto in A Minor* by Yves Nat and Symphony Orchestra. Music lovers, however, need not be alarmed, for Columbia records will be regularly released again beginning with the November release. In the taking over of Columbia by Brunswick there was necessarily some delay in arranging for a new monthly release, and it was impossible to prepare a list for the month of October. We have, however, just received the November list, and note that it is headed by Felix Weingartner's excellent recording of Beethoven's *Fourth*. We are assured that samples of all of the items will reach us in ample time for review in our next issue.

We are very sure that our readers will be more than glad to know that Mr. George C. Jell, the gentleman who has been responsible for the selection of the items to appear on Columbia's Masterworks list, has been retained by the new management. This will insure that the very best recordings, released by Columbia's foreign associates, will speedily be made available under Columbia's domestic label. We also understand that Mr. Jell will be given the opportunity to make some important recordings here in America.

Victor's new complete catalogue is now ready for distribution. For over six months the catalogue editors in Camden have been working assiduously to have it ready for the fall season. It is by far the most complete and

useful edition that has appeared for a number of years. It is fully cross-indexed, the "pink section" devoted to Red Seal records has again been included, records are classified in every conceivable manner as well as listed in their proper alphabetical order, and many illustrations and short biographies of artists will be found in this most interesting volume. The price of this new catalogue is 15¢. By mail to any address in U. S. A. 25¢

Just as we were about to go to press, we received a sample copy of a new release of the New Music Quarterly Recordings. On one side of this disc are two selections by Charles Ives, *Barn Dance* and *In the Night*, both played by the Pan American Chamber Orchestra conducted by Nicolas Slonimsky, on the reverse side will be found two selections by Carl Ruggles, *Lilacs* played by the same artists who render the Ives selections, and *Toys* sung by Judith Litante (Soprano) with piano accompaniment by Henry Brant. This is a twelve inch record and the price is \$2.

ORCHESTRA



Beethoven: Symphony No. 9 in D Minor. Philadelphia Orchestra, Soloists and Chorus, conducted by Leopold Stokowski. 8-12" discs (V-8424 to V-8431) and 1-12" single-faced disc (V-8432-S) in album. Victor Set M-236. \$17.

We understand that with the release of this album, Victor feels that it has reached the crowning triumph of its recording career. Advertisements in a number of metropolitan newspapers will proclaim this set as the greatest recording achievement in the history of the phonographic art. For this reason, this reviewer has given this set of discs repeated and careful hearings. At the outset, let us say that this is by far the best of the recordings of this work. The others that are available do not compare with it in any way. But as to whether this is the finest orchestral recording that Victor has ever released, that is entirely another

matter. We would hesitate to acclaim it as such. In listening to these records, we have the impression that it is not the same orchestra that made the recording of *Tod und Verklärung*, which appeared on the list for August, 1934. We may be wrong, but it seems to us that the orchestra which recorded the *Ninth* was a much smaller one than the one which made the Strauss work. In other words, we have the impression from listening to the records, that we are not listening to the full Philadelphia Orchestra. Further, the choral work in the fourth movement is not the best choral recording that Victor has given us, we are very sure. By the statements just made, we feel that we have answered the questions that will likely come to the minds of our readers when they note the advertisements in their local papers.

In order that we may be absolutely fair in this matter, and not leave our readers to read between the lines, we wish to give a clear-cut statement of our opinion of this set. Briefly, it is a highly satisfactory recording of this glorious music, and one that has been badly needed in the library of recorded music. Stokowski gives a fine straightforward reading of the music, that the orchestra is capable goes without question, and the soloists and chorus are adequate for the task at hand.

R. Strauss: Till Eulenspiegel. B. B. C. Symphony Orchestra conducted by Fritz Busch. 2-12" discs (V-11724 and V-11725). \$1.50 each.

Perhaps this is not just the best possible performance of *Till*, perhaps it lacks vitality in one or two spots, but in any case it is the best all round phonographic rendition available. And just at this point, we would like the B. B. C. Symphony Orchestra to take a bow. We think that we have mentioned on several occasions that this is a very excellent organization, and the more that we hear of its work, the more we are convinced that we are correct in our appraisal of this band. And while the orchestra is taking its bow, we would like to toss a bouquet or two to the H. M. V. recording engineers, for here is another example of that which we term the best in modern phonographic reproduction.

Schumann: Symphony No. 3 in E Flat, Op. 97. Orchestra of the Paris Conservatory conducted by Coppola. 3-12" discs (V-11706 to V-11708) in album. Victor Set M-237. \$5.

We are glad to note that Victor lost no time in making this superb set available on its domestic list. We were deeply impressed with the importance of this item when we reviewed the imported discs for our August issue. It was enthusiastically received by music lovers on this side of the Atlantic, and the few sets which were imported were quickly exhausted. Now it is available at dealers everywhere, and we are very sure that our readers will enjoy the opportunity of hearing it at their local shop. It will be a mighty pleasant experience we can assure you.

Carpenter: Adventures in a Perambulator. Seven sides and **Mozart: Marriage of Figaro—Overture.** Minneapolis Symphony Orchestra conducted by Eugene Ormandy. 4-12" discs (V-8455 to V-8458) in album. Victor Set M-238. \$8.

We are not particularly patriotic but we do feel that this unique work by America's first Impressionist, John Alden Carpenter, should have been recorded years ago. It dates from 1915, and has been played numerous times since its first performance in that year by the Chicago Symphony Orchestra. Describing as it does the impressions of a baby during its morning ride in its perambulator, meeting in turn the policeman, the hurdy-gurdy, the lake, and the playful dogs, and finally, pleasantly fatigued, drifting off to dreamland, this intriguing work cannot help but bring a smile to the lips of its listeners. Mr. Carpenter's happy faculty of combining romance and humor is deliciously expressed in this, his first important work for orchestra. Eugene Ormandy seems to have completely grasped the spirit of the piece, and gives it a most felicitous performance. The recording, like all the recordings of the Minneapolis Orchestra, is of the best.

J. Strauss: Sweetheart Waltz (From "The Gypsy Baron"). One side and **Lehár: Gypsy Love** (From "Gypsy Love"). International Concert Orchestra conducted by Shilkret. 1-12" disc (V-36127). \$1.25.

This disc was rescued from Victor's International Catalogue and is given a regular domestic listing this month. It was recorded some years ago, before Mr. Shilkret devoted his entire time to the radio audience. In those good old days, this brilliant young conductor gave us many splendid straightforward performances of selections similar to the ones on this record. Now, it seems that everything he touches turns to sugar. Despite the age of this recording, the reproduction compares very favorably with the light orchestral recordings of today.

Richard Strauss: Salome—Jochanaan is Brought Before Salome and Jochanaan Descends into the Cistern. Orchestra Pasdeloup conducted by Coppola. 1-10" disc (V-DA4854). \$1.85.

We have here a superb recording of this unusual and highly interesting music from Richard Strauss' *Salome*. The scene is where John is brought before Salome and successfully resists her alluring charms and returns to the cistern. Coppola directs this excellent orchestra with sympathy and intelligence.

Eric Coates: London Suite. Three sides and **Haydn Wood: The Unforgotten Melody.** New Light Symphony Orchestra conducted by Joseph Lewis. 2-12" discs (V-36129 and V-36130). \$1.25 each.

This trite music of Eric Coates is pretty dull stuff, if you ask us. Even the English critics, who are at least patriotic if nothing else, don't seem to take it seriously. Why Victor saw fit to fill three perfectly good sides of two of its records in this month's list with this uninteresting piffle, is just one of those inexplicable things.

Elgar: The Dream of Gerontius—Prelude. B. B. C. Symphony Orchestra conducted by Adrian Boult. 1-12" disc (V-DB2194). \$2.50.

Here is an Elgar recording that we predict will enjoy a substantial popularity throughout North America. Sir Edward's oratorio, based on Cardinal Newman's poem of the same name, is well and favorably known on this side of the Atlantic. We rather feel that a complete recording, of that which is considered by many to be Elgar's masterpiece, might be a highly successful venture. (English periodicals please copy.) In any case, the present disc is an excellent beginning. We do not consider Adrian Boult a great conductor, as we have hinted several times in these columns, but we do feel that he has caught the spirit of this music, and we cannot imagine a better performance.

CONCERTO



Schumann: Concerto in A Minor, Op. 54. Yves Nat (Piano) with Symphony Orchestra conducted by Eugene Bigot. 4-12" discs (C-68211D to C-68214D) in album. Columbia Set No. 196. \$6.

There are now available two recordings of this concerto, both of which are at least four years old. Fanny Davies's rendition is to be found in the Columbia catalogue and Cortot's performance was recorded by Victor. There is no question but that a modern recording of this popular work is needed, but we do not feel that this new issue by Columbia is all that could be desired. As a matter of fact, we prefer the older Cortot set. The reproduction may not be as good but musically it is far superior. Cortot gives a much more clear-cut performance and the orchestra under Sir Landon Ronald the type of support that is necessary for a proper rendition of this concerto. Perhaps more careful rehearsing would have brought better results in the recording of the present set, in any case it is too late now, and the records must be judged for what they really are—a mediocre recording, not up to Columbia's usual standard.

VIOLONCELLO



Weber—arr. Piatigorsky: Sonata in A. Gregor Piatigorsky (Cello) with piano accompaniment by Ivor Newton. 1-12" disc (V-8453). \$2.

Mr. Piatigorsky selected for his Victor debut his own arrangement for violoncello of a Weber sonata. We cannot say that the music itself is particularly interesting, nor does it give Mr. Piatigorsky any great opportunity to display the marvelous technique he revealed in his American concerts. The smooth singing tone for which this artist is widely known is nicely revealed in this performance, however, and perhaps it is that side of his playing that Mr. Piatigorsky wishes first to present to his new audience.

CHAMBER MUSIC



Bach—arr. Casella: The Musical Offering—Trio. Alberto Poltronieri (Violin), Arturo Bonucci (Cello) and Alfredo Casella (Piano). 2-12" discs (V-DB2168 and V-DB2169). \$2.50 each.

In calling our readers' attention to this pair of discs we can do no better than to quote from C. M. Crabtree's review of this recording which appeared in the July issue of *The Gramophone*:

"Frederick the Great played the flute, so Bach wrote several movements for a trio for flute, violin and clavier, four of which Casella has here arranged for violin, 'cello, and piano, making a typical Bach trio-sonata. Everyone who wants all the first-rate Bach he can lay his hands on should make sure of this pair of discs, as should everyone who wants really delightful music; especially if he is prepared to take the trouble to get to know it, though I doubt if anyone will find that the least trouble. . . . The great thing in all four movements, as in most of Bach, is to hear it through a few times with easy-going attention, by which you automatically and involuntarily memorize the tunes; then to keep your ears open for all that's going on (i.e. for themes, in other words the melodies), whether at the top, at the bottom, or somewhere in the middle. . . . Casella's arrangement consists chiefly of the working out of the keyboard part. In Bach's day there was a recognized art of playing from a 'thorough-bass', or 'figured bass'; i.e. improvising a keyboard part from a mere bass, below which the composer wrote figures which indicated the basic harmony. Casella has made perfect Bach of this."

The recording and the performance will be found to be first-class.

Mozart: Quintet in G Minor (K. 516). Pro Arte Quartet. 2nd Viola: Alfred Hobday. 4-12" discs (V-DB2173 to V-DB2176) in album. \$10.

This, the greatest of the five quintets which Mozart wrote for this combination of instruments, is recorded for the second time, and an excellent opportunity is given us to measure the advance the recorders have made since the release of the first set some four short years ago. We have just compared the present version with the earlier one by the Leners. The vast improvement in the reproduction of the true string tone is particularly vivid for the reason that, in all chamber music literature, this quintet is perhaps our favorite, and we felt that there just could not be a better set than the one we had played so often and enjoyed so much. We are not now prepared to admit that the Pro Arte players give any better performance, but when we compare the reproduction, we must immediately concede that the tone of the Leners' instruments sound pretty thin and weak in comparison. As an example of recorded chamber music at its best, we can recommend the present album without reservation.

Mozart: Quartet in G Minor (K. 478). Artur Schnabel (Piano) and members of the Pro Arte String Quartet. 4-12" discs (V-DB2155 to V-DB2158) in album. \$10.

Gentlemen, a masterpiece! Certainly no less is this superb recording of Mozart's *Quartet in G Minor*. If the art of recording does no more than bring to music lovers everywhere the opportunity of hearing such music as this—music which to most of us can come in no other way—then the art needs no other excuse for its existence. It would certainly be interesting to know how many of our readers have ever heard this work performed. A very few, we warrant, and we would be willing to wager that of that small number, none of them have ever heard such a performance as will be found on these discs. With this album will be found a most interesting set of notes for your further enjoyment and understanding of this work.

Mozart: Sonata No. 42 in A Major (K. 526). Hephzibah Menuhin (Piano) and Yehudi Menuhin (Violin). 2-12" discs (V-8442 and V-8443). \$2 each.

When this item was reviewed from the imported discs in our May 1934 issue the following annotation appeared:

"You will find this as delightful a pair of discs as you have listened to in many a long day. Yehudi and his young sister, Hephzibah, just turned thirteen, play this lovely Mozart sonata with the spirit and assurance of seasoned virtuosos, despite the fact that their first appearance on the concert platform together occurred in Paris a few short months ago. It is interesting to note that this selection appeared upon their programme on that momentous occasion and was the cause of a tremendous ovation. The recorders seem to have caught even the joyous spontaneity of the performance, and so it is very easy for us to close our eyes and imagine that these young folks are in our living room playing this lovely music just for us."

Since this was written we have listened to these records again and again, and with each hearing new and hidden charms have been revealed.

Schumann: Quartet in A Major, Op. 41, No. 3. Prague String Quartet. 3-12" discs (V-DB2170 to V-DB2172). \$2.50 each. (Three pocket album available with this set at 50c additional.)

Perhaps this quartet is not in the purest quartet form, and perhaps it shows that it was written by a pianist who was unable to play any stringed instrument, yet if beautiful music appeals to you, you will find this lovely work most charming. We cannot imagine anything more restful than twenty minutes

lost in reverie with these discs playing quietly upon our phonograph. The Prague String Quartet render this work in a most sincere and sympathetic fashion, and the reproduction is excellent.

Brahms: Quartet in G Minor, Op. 25. Arthur Rubinstein (Piano) and members of the Pro Arte Quartet. 4-12" discs (V-8444 to V-8447) in album. Victor Set M-234. \$8.

We have often wondered why Victor did not re-press this important Brahms chamber work. It has been familiar to us since it was released in Europe over a year ago. It is a superb work, with its pensive *andante* and fiery gipsy *finale*, and one that thrills you more and more with each hearing. The artists who make these records give a nearly perfect performance, and the recording is highly effective. As works of this kind are so seldom heard, the phonograph reveals its importance to the music loving world, when items such as the present one appear on records.



VOCAL

Lehár: The Merry Widow—I Love You So. One side and **Crouch: Kathleen Mavourneen.** Richard Crooks (Tenor) with orchestra. 1-12" disc (V-8454). \$2.

This is a rather incongruous combination—the Waltz Song from *The Merry Widow* and a sentimental Irish ballad. Mr. Crooks sings both nicely enough, and the orchestral accompaniment is thoroughly adequate. The question in our mind is whether enough people will be found who are sufficiently interested in this peculiar coupling to pay two dollars for this record.

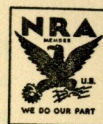


OPERA

Wagner: Tannhäuser—O Du Mein Holder Abendstern (Evening Star) (Act 3). Sung in German. One side and **Gounod: Faust—Arant de Quitter ces Lieux (Even Bravest Heart).** Sung in French. Lawrence Tibbett (Baritone) with Orchestra. 1-12" disc (V-8452). \$2.

These two popular arias are sung with a smoothness and finesse that reveal the impeccable artistry of America's most distinguished baritone. A particularly fine orchestral accompaniment is a feature of this disc.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.



The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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IN addition to its regular release Victor is making available this month some twenty-six items, including thirteen Masterpiece Albums, under the heading "Special European Recordings." Most of these items are quite important, and we wish to cover as many as possible in this issue. We will therefore dispense with the news items that are usually found on this page and proceed with the reviews. We feel, however, that we should take just a line to call our readers' especial attention to one of the most important releases in recent years. It is the recording of Hindemith's *Second String Trio* (1933), which will be found under Chamber Music.

ORCHESTRA



Liadow: Eight Russian Folk Dances. Philadelphia Orchestra conducted by Leopold Stokowski. 1-10" disc (V-1681), \$1.50; and 1-12" disc (V-8491), \$2. Or 1-12" long-playing disc (V-L11752). \$3.

The enthusiasm which greeted this work of Anatol Constaninovich Liadow (1855-1914), when it appeared on one of Mr. Stokowski's programs last season, probably had something to do with his selection of the composition for recording. Also it cannot be denied that Stokowski has a flair for this type of music, and we have an idea that he rather knows that no one can outshine him in the performance of it. Albert Coates, who recorded this work for H.M.V. four or five years ago, is a close second, but in our opinion he does not bring out the subtleties of this music as does the distinguished leader of the Philadelphians. Liadow was requested by the Russian government to make researches into the folk-songs of the various districts, and this work, published in 1906, is one of the results of his labors. The following remarks are translated from the notes which accompany Liadow's score: (1) "A religious song usually sung by children in procession." (2) "A song about the Christmas fairies Kolyada and Maleda." (3) "A plaintive village song." (4) "To a charming little tune in the woodwind, a gay young

peasant dances with a gnat, whose buzzing may be heard in the violins." (5) "The simple melody of this 'Legend of the Birds' suggests their twitterings and pipings." (6) "A lullaby expressing all the loneliness and desolation of the immense snow plains." (7) "A dance song of much gaiety." (8) "A village dance and chorus, in which the whole village joins on holidays." Many will thrill to the enchanting music contained on these discs. The recording throughout is excellent. The reproduction on the long-playing disc, the first that Victor has released in many months, will be found to be highly satisfactory.

Beethoven: Symphony No. 4 in B Flat. Seven sides and **Prometheus—Overture.** London Philharmonic Orchestra conducted by Weingartner. 4-12" discs (C-68217D to C-68220D) in album. Columbia Set No. 197. \$6.

Columbia adds to its domestic catalogue Weingartner's very satisfactory recording of the Fourth, which was so well received when it made its appearance in England a few short months ago. A modern version of this important work has been needed for a long time, and here is one that we believe will find quite universal favor. Beethoven is in good hands when Herr Weingartner is on the podium, and the recorders in this case seem to have caught the very spirit of his excellent performance and transferred it to the wax.

Tschaikowsky: Manfred—Scherzo, Op. 58. London Symphony Orchestra conducted by Albert Coates. 1-12" disc (V-11475). \$1.50.

Here we have the second movement from Tschaikowsky's symphonic poem based on Byron's dramatic poem, which by the way contains some of the great Russian composer's finest composition for orchestra. Perhaps some day we will have a complete recording; it certainly would be very welcome. This disc, of course, contains only an excerpt, but it is an extraordinarily attractive one, presenting as it does, Tschaikowsky in one of his most appealing moments. A glowing and passionate performance is given the piece by Albert Coates, and capital recording rounds out a splendidly produced record.

Rachmaninoff: Symphony No. 2 in E Minor, Op. 27. Minneapolis Symphony Orchestra conducted by Eugene Ormandy. 6-12" discs (V-8463 to V-8468) in album. Victor Set M-239. \$12.

Rachmaninoff composed his Second Symphony in Dresden in 1906-07, and its first American performance was on November 26, 1909, by the Philadelphia Orchestra under the composer's direction. In its original form, over an hour was required for its performance. About 1920, Rachmaninoff revised the score, reducing the playing time to average concert length. The fine sweep and breadth of the first movement, the spirited Scherzo, the expressive Adagio, and the vigor and brilliance of the closing movement are admirable. And while it may not be difficult to think of greater works than this Symphony, it certainly has sufficient merit to warrant its being included in the library of recorded music. Some five or six years ago, Brunswick released a very good recording of this work by the Cleveland Orchestra under Nikolai Sokoloff. It was well received by music lovers everywhere. This set has been unavailable now for quite some time, and so this particularly fine recording by the Minneapolis Symphony is more than welcome.

Grieg: Norwegian Dances, Op. 35. London Symphony Orchestra conducted by Leo Blech. 2-12" discs (V-11456 and V-11457). \$1.50 each.

If you are looking for some good light music, these lively discs ought to serve the purpose very nicely. Dr. Blech aims for brilliance and surely achieves it; somehow the zest and vigor with which he plays the dances seem eminently suitable. The recording is admirable—a great improvement over the Columbia version conducted by Georg Schneevogt, which was released some four or five years ago.

Richard Strauss: Salomé—Jochanaan Descends Into the Cistern and Jochanaan Is Brought Before Salomé. Padeloup Orchestra conducted by Piero Coppola. 1-10" disc (V-4283). \$1.

This superb little recording of this unusual and highly interesting music from Richard Strauss' *Salomé* was reviewed from the imported records last month. It was well received, and now that Victor has made it generally available, we predict that it will gain quite a wide popularity.

Mozart: Divertimento No. 9 in B Flat, K. 240. Wind ensemble of the Berlin State Opera Orchestra conducted by Leo Blech. 1-12" disc (V-11715). \$1.50.

The charming little Divertimento given here dates from 1776, and belongs to a group of ten such works written for various combinations of wind instruments. Dr. Blech gives a skillful performance of this pleasing music, and the recording apparently misses nothing.

Scarlatti—arr. Tommasini: The Good Humoured Ladies—Suite. London Symphony Orchestra conducted by Eugene Goossens. 1-12" disc (V-11425). \$1.50.

Vincenzo Tommasini (born in Rome in 1880) achieved widespread popularity in 1917, when he completed his ballet, *The Good Humoured Ladies*. The ballet is based on a comedy of Goldoni and is accompanied by a series of sonatas by Domenico Scarlatti (1685-1757), which Tommasini orchestrated. It is altogether delightful, felicitously orchestrated and full of charming effects. Goossens and the London Symphony play it with the proper verve, and the recording is abundantly satisfying.

Johann Strauss: Emperor Waltz, Op. 437. Chicago Symphony Orchestra conducted by Frederick Stock. 1-12" disc (V-7653). \$2.

We rather imagine that this recording was made several years ago and that for some reason it was laid aside and not released until this time. Perhaps Victor did not feel that the reproduction was quite up to its standard, for in our opinion it is nothing of which to boast. However, this is the only orchestral record of this popular Strauss waltz, and so if we must have it, we must take it as it is. Better hear it before you purchase it.

Berlioz: Roman Carnival Overture. Hallé Orchestra conducted by Sir Hamilton Harty. 1-12" disc (C-68221D). \$1.50.

Another disc to add to the long list of recordings of this phonographically popular overture. If this item is not in your collection, this version is certainly as good as any, perhaps from the standpoint of reproduction a trifle better.

Dvorák: Slavonic Dance, Op. 46, No. 3. Members of Berlin State Opera Orchestra conducted by Erich Kleiber. One side and **Dvorák: Slavonic Dance, Op. 72, No. 16.** Members of Berlin State Opera Orchestra conducted by Issai Dobrowen. 1-12" disc (C-7301M). \$1.25.

Satisfactory versions of this not overly important music recorded in Germany by two distinguished conductors, who are favorably known here in America. The reproduction is well up to present-day standards.

Lehár: The Merry Widow—Potpourri. Marek Weber and his Orchestra. 1-12" disc (V-36133). \$1.25.

Tschaikowsky: Sleeping Beauty—Waltz. One side and **Liszt—arr. Mikulicz: Liebestraum.** Marek Weber and his Orchestra. 1-12" disc (V-36132). \$1.25.

Marek Weber gives us some very charming dinner music on these two discs. The recording is highly satisfactory.

CONCERTO



Mozart: Concerto in A Major, K. 488. Arthur Rubinstein (Piano) and the London Symphony Orchestra conducted by John Barbirolli. 3-12" discs (V-7609 to V-7611) in album. Victor Set M-147. \$6.50.

This recording appeared in Europe some two or three years ago, and we have often wondered why Victor did not add it to its domestic catalogue. It is a quite important composition and there is no other recording of it. The work dates from 1786, and is scored for flute, two clarinets, two bassoons, two horns and strings. The orchestration consequently is very light, but still it provides an effective support for the piano. There are three movements: Allegro, Andante and Presto. It is lovely music, sunny, graceful, supple, and marvelously delicate in texture. Rubinstein gives a most felicitous performance and is ably backed by the London Symphony Orchestra under Barbirolli, whose restrained, well-balanced accompaniment is admirable. The recording is not sensational but quite satisfying.

Mozart: Concerto in B Flat Major, K. 595. Artur Schnabel (Piano) and the London Symphony Orchestra conducted by John Barbirolli. 4-12" discs (V-8475 to V-8478) in album. Victor Set M-240. \$8.

Herr Schnabel adds to his past triumphs this outstanding recording of a hitherto unrecorded Mozart concerto. Many of us have rather thought of the great German pianist only as an interpreter of Beethoven, but here we have very convincing proof that he is thoroughly qualified to play Mozart in a manner fully acceptable to the most discriminating. The recording and the performance are well up to the standard set by Schnabel's recordings of the Beethoven concertos, which were considered by many music lovers to be the finest examples of the phonographic art in this form.

Schumann: Concerto in A Minor, Op. 54. Alfred Cortot (Piano) and the London Philharmonic Orchestra conducted by Sir Landon Ronald. 4-12" discs (V-8313 to V-8316) in album. Victor Set M-39. \$8.

Following the rather mediocre recording by Yves Nat, which was issued by Columbia last month, we have a re-recording of Cortot's magnificent performance of this work. The new version is just as fine as the older one in interpretation, and is of course vastly superior in the reproduction of the piano and orchestra. The new set carries the same number as the previous one, so that it is necessary to check the individual record numbers in order that you may be sure that you are getting the better recording. The record numbers in the earlier set run from 6978 to 6981, and in the present set the numbers are 8313 to 8316.

Bach: Concerto in E Major. Yehudi Menuhin (Violin) and Symphony Orchestra of Paris conducted by Georges Enesco. Five sides and **Bach: Partita No. 1 in B Minor—Sarabande.** Yehudi Menuhin (Violin unaccompanied). 3-12" discs (V-8367 to V-8369) in album. Victor Set M-221. \$6.50.

We feel that Victor made a wise choice in selecting for its domestic catalogue the Menuhin version of this work rather than the Elman recording, both of which appeared in Europe at about the same time, a year or so ago. Master Menuhin gives the more spirited performance, and the one which would more likely please the greater number of music lovers on this side of the Atlantic. The recorders have been able to reproduce the tone of Menuhin's instrument with what seems to us uncanny fidelity.

Franck: Variations Symphoniques. Alfred Cortot (Piano) and the London Philharmonic Orchestra conducted by Sir Landon Ronald. 2-12" discs (V-8357 and V-8358). \$2 each.

This is a new recording, which will replace the older one by Cortot. The numbers of the records of the older recordings are 6734 and 6735. The new version is superior to the older one in fidelity of reproduction, and is vastly superior to the Columbia recording by Gieseeking, which was released a year or so ago, in every way. If this item interests you be sure to select the Victor recording, and be careful to order the records by the numbers given in the heading above.

Bach: Brandenburg Concerto No. 3 in G Major. Ecole Normale Chamber Orchestra conducted by Alfred Cortot. 2-10" discs (V-4225 and V-4226). \$1 each.

This month Victor makes available on its domestic list Cortot's very fine recording of the *Brandenburg Concerto, No. 3*. It is well up to the standard set by this conductor in his recordings of other of these popular Bach items. We note with pleasure that these discs are only \$1 each, thus making it possible to secure the complete recording for the very modest sum of two dollars. Better order them at once before Victor changes its mind and transfers these recordings to the \$1.50 series.

CHAMBER MUSIC



Hindemith: Second String Trio (1933). Simon Goldberg (Violin), Paul Hindemith (Viola) and Emanuel Feuermann (Cello). 3-12" discs (C-LX311 to C-LX313). \$2 each. (Three pocket album available with this set at 50c additional.)

This is certainly the most important recording of modern chamber music issued within recent years. Paul Hindemith, if he does not stand at the head of the list of contemporary composers, surely rates

very near the top. A new work by such an outstanding figure in the world of music is an event of moment, and this Trio is a new work for it only came into being last year. Thanks to the little black discs, we have an authoritative rendition, with the composer himself as one of the participating artists, for our enjoyment and study. All those interested in the development of contemporary music will wish to listen to these records again and again, and many different opinions will very likely be advanced regarding the merit of this work. We have only had the opportunity to play it a few times, and we do not feel that it has fully revealed itself to us as yet. We do feel however that it has that quality of great music, which makes one feel that yet another hearing will give us more than we have had, and makes us wish to hear it again and again. Columbia, realizing the importance of the work, spared no pains in producing the very finest reproduction it was possible for its recorders to make.

Mozart: Quintet in E Flat for Wind Instruments and Piano. Five sides and **Thuille: Gavotte** (From "Sextet for Wind Instruments and Piano"). Taffanel Woodwind Ensemble with Erwin Schulhoff (Piano). 3-12" discs (V-7576 to V-7578) in album. Victor Set M-137. \$6.50.

Seldom heard, but none-the-less interesting, is this Mozart *Quintet in E Flat*, which is scored for piano, oboe, clarinet, horn and bassoon. In it the composer's uncanny appreciation of the possibilities of the various instruments he employs is always evident. The main interest of the work lies in the manner in which he combines and contrasts his instruments and the charming effects he obtains. The thematic material is slight and little is done with it, but the novelty of the instrumental coloring is unfailingly interesting. The piano, more agile than the wind instruments, keeps the whole thing moving at a rapid pace and takes a leading part throughout. The artists who make this recording are obviously competent, and their interpretation is smoothly and impeccably recorded.

Schumann: Quartet in A Major, Op. 41, No. 3. Prague String Quartet. 3-12" discs (V-8329 to V-8331) in album. Victor Set M-224. \$6.50.

Victor is to be congratulated upon its promptness in making this set available on its domestic list. Last month we reviewed the imported set, and among other things, we said: "We cannot imagine anything more restful than twenty minutes lost in reverie with these discs playing quietly upon our phonograph. The Prague String Quartet render this work in a most sincere and sympathetic fashion, and the reproduction is excellent." If you haven't had the opportunity to investigate this set, may we suggest that you do so without delay. It is a very simple matter now that the records have been re-pressed over here, and may be heard at your local dealer's shop.

Schubert: Grand Fantasia in C Major, Op. 159.

Five sides and **Reger: Sonata in F Sharp Minor—Allegretto, Op. 84.** Adolf Busch (Violin) and Rudolf Serkin (Piano). 3-12" discs (V-7562 to V-7564) in album. Victor Set M-132. \$6.50.

This, the first and only recording of this lovely work, appeared in Europe a couple of years ago and many sets of the imported discs have found their way into the libraries of American collectors. The composition is in three movements: Allegretto, Andantino, and Allegro-Allegretto-Presto. More delightful and vivacious music would be hard to imagine. The Allegretto, after a short introduction of rather melancholy beauty, soon gives way to music of the utmost charm and gayety. The melodies are well turned and graceful, and the writing for the violin and piano is exceedingly effective, giving to each instrument equal prominence. The whole thing flows easily and spontaneously, straight from what is called the heart. The Andantino also has a grave introduction, and though it too has some animated passages, it is more subdued and restrained than the preceding movement. The final movement is full of vigor and grace and makes a fitting close. The interpretation is a beautiful piece of work. Busch and Serkin always work together extremely well, and here they are both at the top of their form. The reproduction is excellent.

Beethoven: Sonata in A Major, Op. 69. Five sides and **Beethoven: Minuet in G.** Pablo Casals (Violoncello) and Otto Schulhof (Piano). 3-12" discs (V-7568 to V-7570) in album. Victor Set M-134. \$6.50.

This glorious set has been available from the importers for several years, and many have wondered why Victor did not make it universally available by giving it a domestic listing. Hearsay has it, that when one inquiring soul tapped on the door at Camden and timidly asked the question, he was given the brusque reply that no one wanted 'cello records. Of course, no one wants 'cello records of *The Swan*, *The Rosary* and such, but this is great and enduring music, and in the hands of such an artist as Pablo Casals, it becomes a most important masterpiece, and we venture the guess that a great many people will be found who will not only want this set, but who will want it sufficiently to part with the necessary number of dollars to secure it.

Beethoven: Sonata in F Major, Op. 24. Adolf Busch (Violin) and Rudolf Serkin (Piano). 3-12" discs (V-8351 to V-8353) in album. Victor Set M-228. \$6.50.

In reviewing the imported pressings of this recording in our February 1934 issue, we remarked: "The *Sonata in F Major*, sometimes called 'The Spring Sonata,' has been recorded several times with varying degrees of success. It remained for the

present artists, with the aid of the facilities of the H.M.V. studio, to produce a recording worthy of this truly great music. No longer will it be necessary for anyone to spend a couple of hours playing the various recordings of this sonata, noting the defects and merits of each, and trying to match one against the other in attempting to select the best available, only to find that the best was only passable." Since this was written, we have not changed our opinion one iota—this is a simply grand recording.

Tschaikowsky: Quartet in F Major, Op. 22. Nine sides and **Dittersdorf: Quartet No. 6—Minuet.** Budapest String Quartet. 5-12" discs (V-11330 to V-11334) in album. Victor Set M-142. \$7.50.

If it were not for the little black discs, we wonder how many of us would ever hear such a work as the Tschaikowsky Quartet which Victor adds to its domestic catalogue this month. Perhaps the fact that it is so seldom heard, may account for the charming freshness of the rendition we have just listened to by the Budapest String Quartet. We have thoroughly enjoyed the last half hour, and we know that many of our readers will likewise spend a very pleasant thirty minutes listening to these records. The Budapest players give a fine performance, and the recording is splendid.

Brahms: Sonata in A Major, Op. 100, No. 2. Adolf Busch (Violin) and Rudolf Serkin (Piano). 2-12" discs (V-8359 and V-8360). \$2 each.

This recording is a welcome addition to Victor's domestic catalogue, for the only other one is a very early Columbia set by Seidel and Loesser. The art of recording has advanced so much since it was made that everyone will prefer the present rendition. Adolf Busch and Rudolf Serkin give a performance of this glorious music that it would be well worth traveling miles to hear; with these records in your library it is merely a matter of placing them on your phonograph and the work of these splendid artists is at your command at any time. This is one of the reasons that so many people, who scoffed at recorded music a few years ago, are now turning to it, and building for themselves libraries of records.

Beethoven: Quartet in C Major, Op. 59, No. 3. Busch Quartet. 4-12" discs (V-8335 to V-8338) in album. Victor Set M-171. \$8.

It is hardly fair to compare the present set with the Lener version, which was one of the first electrically recorded sets issued by Columbia. Perhaps, some day the Leners will re-record all of their very early sets and then we can make a comparison on an equitable basis. As it is, the Columbia set sounds pretty thin and weak in comparison with the modern Busch recording. And just in passing, may we remark that the Busch Quartet play Beethoven in a manner highly satisfactory to this listener.

Cundell: Quartet in C, Op. 27. Griller String Quartet. 3-10" discs (V-B4442 to V-B4444). \$1.35 each.

Maconchy: Quintet for Oboe and Strings. Helen Gaskell (Oboe) and the Griller String Quartet. 2-10" discs (V-B4448 and V-B4449). \$1.35 each.

Gibbs: Quartet in A. Griller String Quartet. 3-10" discs (V-B4450 to V-B4452). \$1.35 each.

These works won the first three prizes in the recent London *Daily Telegraph* chamber music competition, which was open to living English composers. The first prize went to Edric Cundell, the second to Elizabeth Maconchy and the third to Armstrong Gibbs. Mr. Cundell and Miss Maconchy are practically unknown in America and Mr. Gibbs only slightly through his musical settings of the Walter de la Mare poems. As none of the scores of these compositions are available it would probably be well for us to refer to Mr. Peter Latham's review of these records in the July issue of *The Gramophone*. This distinguished English writer on musical subjects says in part, "I quite agree with the judges that Cundell's lively work is the best of the three. Of its four concise movements—the first and third are the shortest, the brightest, the most advanced harmonically and (in my opinion) the best. . . . For the most part the idiom is modern; but there is no violent break with tradition, and the composer can cast a languishing glance or two in the direction of Brahms without giving us any feeling of incongruity. The quartet is beautifully played and records admirably."

"... Elizabeth Maconchy is, I believe, a pupil of Vaughan Williams, and her quintet, with its faintly Irish flavour, may well owe something to his influence. It strikes a deeper and more urgent note than Cundell's quartet, but it has considerably less variety. . . . On the whole I feel that, for all its sincerity and good craftsmanship, the quintet is more remarkable for its promise than its actual achievement. . . ."

"Armstrong Gibbs's quartet contains four movements. The first and the second are notable for their frequent variations of *tempo*, the second with its lively *Scherzo* rhythm being the more immediately attractive. The fifth and sixth sides are both labelled 'third movement,' and it may be that in the score they follow one another without a break. But musically they are quite distinct, the fifth side (*Andante*) being a slow movement with fine, rhapsodic solos for the various instruments, and the sixth (*con moto*) a gently moving and wholly delightful fugue. This last side, taken by itself, is perhaps the most completely satisfying piece of music in all the three works."

The recording throughout these eight discs is of uniform excellence.

Varese: Ionisation (For Thirteen Percussion Players). Percussion Ensemble conducted by Nicholas Slonimsky. 1-10" disc (C-4095M). \$1.

Webster states that ionization (note he spells it with a z rather than an s) is the act or process of separating or converting (partially or wholly) into ions. Our impression of Mr. Varese's *Ionisation* is that of a starting locomotive, a fire siren, a boiler factory, broken bottles tumbling down a chute, popping of corks, "here comes the wagon," a drunken drummer and Big Ben. It may be music, but we are frank to admit that to us it is nothing but noise, and not at all pleasant noise at that.

Brahms: Quartet in C Minor, Op. 51, No. 1. Busch Quartet. 4-12" discs (V-8343 to V-8346) in album. Victor Set M-227. \$8.

Last August when the Lener version of this quartet was released by Columbia, we compared that rendition with the imported records of the present set. It was our opinion then, and it is now, that the performance of the Busch Quartet is superior. However, many do not agree with us—better hear both sets before making your choice.

Brahms: Sonata No. 3 in D Minor, Op. 108. Paul Kochanski (Violin) and Arthur Rubinstein (Piano). 3-12" discs (V-8483 to V-8485) in album. Victor Set M-241. \$6.50.

There was certainly no great need for another recording of this Brahms' Sonata for violin and piano. A very excellent one by Zimbalist and Kaufman has been available in the Columbia catalogue for sometime. In comparing the two sets we find that Zimbalist gives a much more robust performance, which we rather prefer. If, however, you do not have this important Brahms item in your collection, it might be well to hear both sets before making your choice.

Schubert: Quartet in A Minor, Op. 29. Budapest String Quartet. 4-12" discs (V-11716 to V-11719) in album. Victor Set M-225. \$6.50.

For sheer enjoyment we can recommend this typical Schubert quartet. You will find that the Budapest Quartet give it a most sympathetic and scintillating performance. No need to compare it with the very early Columbia recording by the Musical Art Quartet. That rendition is out-classed in every way by the present set.

Schubert: Quartett-Satz No. 12, in C Minor. Budapest String Quartet. 1-12" disc (V-11699). \$1.50.

This is a re-recording of V-9273, and we are very glad that the Budapest players decided to give us another record of this lovely music with all the advantages of modern recording. The piece is an isolated movement for string quartet, which we might mention contains some of the most beautiful music Schubert ever wrote in that form.

Tartini: Sonata in G Major. Three sides and **Beethoven: Sonata in G Major—Allegro vivace.** Joseph Szigeti (Violin) and Kurt Ruhseitz (Piano). 2-10" discs (C-17036D and C-17037D). \$1 each.

On these two little discs will be found a charming sonata for violin and piano from the works of the distinguished 18th century Italian violinist and composer, whose *Devil's Trill* is known to all students of the violin who have developed sufficient technique to play it. Szigeti's superb performance, and the excellence of the recording make this a very attractive item for anyone's collection.

Wolf: Italian Serenade in G Major. Budapest String Quartet. 1-10" disc (V-4271). \$1.

This is a most interesting little disc, for on it will be found Hugo Wolf's popular *Italian Serenade* in its original form for string quartet. It has been recorded several times in its later version for string orchestra, but this is the first and only time as it was first conceived. The Budapest String Quartet make an excellent job of this lovely music, and the recording is all that could be desired.

Strawinsky-Dushkin: Danse Russe pour Violon et Piano. Igor Stravinsky (Piano) and Samuel Dushkin (Violon). One side and **Pastorale pour Violon et Quatuor a Vent.** Dushkin (Violon), Gromer (Hautbois), Durand (Cor Anglais), Vacelier (Clarinet) and Grandmaison (Basson) directed by Strawinsky. 1-10" disc (C-LF129). \$1.50.

This little disc was most enthusiastically received abroad as evidenced by the following review of it by Mr. Crabtree, which appeared in a recent issue of *The Gramophone*:

"This very delightful, we may almost say exquisite *Pastorale* by Stravinsky can be recommended as the most favourable possible introduction to his later style. Hear it, and hear it many times if necessary. I need scarcely say, Stravinsky's texture is perfect, ideal, delectable. The composite conception is certainly one of supreme musical genius. I have heard no record more enjoyable than this, more refreshing or soothing, for a long time. On the reverse side is the good old *Danse Russe of Petrouchka*, transcribed and played by Stravinsky and Dushkin."

VIOLIN



Szymanowsky: The Fountain of Arethusa (From "Myths", Op. 30). One side and (a) **Szymanowsky: The Fountain of Arethusa—Part 2:** (b) **Rimsky-Korsakow—Arr. Hartmann: Flight of the Bumble Bee:** (c) **Stravinsky: Pastorale.** Joseph Szigeti (Violin) with piano accompaniment by Nikita de Magaloff. 1-12" disc (C-LX307). \$2.

Here is some grand fiddling by one of the outstanding artists of our day. We are very glad that

Szigeti chose this most interesting work of the modern Polish composer, Karol Szymanowsky, for it is an *interesting* composition, and entirely worthy of being engraved in the wax. The selection is from the composer's *Myths*, Opus 30, and hearing it makes us wish that we might have the others in recorded form. May we suggest that you not pass this item by with a single hearing—it is worthy of more attention than that. Perhaps it will not appeal to you as it does to us, but you will never know that until you have run it through a time or two. To us it is absolutely fascinating. The recording is excellent.

PIANO



Schumann: Sonata in G Minor, Op. 22. Mischa Levitzki (Piano). 2-12" discs (V-8363 and V-8364). \$2 each.

In noticing the domestic release of these records we can do no better than reprint the annotation that appeared when the imported pressings were mentioned in this place last December:

"We submit, that we have here as fine a reproduction of a piano as has yet been engraved in the wax. The technique of recording this instrument, which seemed so difficult a few short years ago, has been so improved that good piano records are now quite common, and this one, in our opinion, reaches very close to the ultimate. Mr. Levitzki gives a sympathetic and charming performance of this work, which has been much criticised for its lack of unity. The fact that there is no close connection between the various movements is of course due to the fact that Schumann started work on this sonata in 1830 and did not complete it until 1838—there were intervals of as long as three years between the writing of the various parts. Be that as it may, there is sincerity in this work, and at moments some of Schumann's loveliest and most inspired writing for the piano."

Haydn: Sonata No. 1 in E Flat. Vladimir Horowitz (Piano). 2-12" discs (V-8489 and V-8490). \$2 each.

We cannot recall an imported item which has been in more steady demand since it was released abroad a little over a year ago. This is partly due to the fact that there is practically no Haydn piano music available on records, and for the further reason that Horowitz gives us such an excellent performance. When we consider that in addition to this, the reproduction of the piano tone on these discs is about as fine as we have heard, there is little wonder that this recording has found favor with a vast number of record collectors.

Mendelssohn: Songs Without Words. Karl Ulrich Schnabel (Piano). 5-10" discs (V-4272 to V-4276) in album. Victor Set M-226. \$5.50.

V-4272—Op. 30, No. 6 (Venetian Boat Song No. 2).

Op. 53, No. 4 (Sadness of Soul).

V-4273—Op. 53, No. 5 (Folk Song).

Op. 62, No. 1 (May Breezes).

V-4274—Op. 62, No. 4 (Morning Song).

Op. 67, No. 4 (Spinning Song).

Op. 62, No. 5 (Venetian Boat Song No. 3).

V-4275—Op. 62, No. 6 (Spring Song).

Op. 67, No. 2 (Lost Illusions).

V-4276—Op. 67, No. 5 (Shepherd's Complaint).

Op. 102, No. 5 (Joyous Peasant).

Op. 102, No. 3 (Tarantelle).

Op. 102, No. 6 (Faith).

Artur Schnabel's son Karl has selected thirteen of Mendelssohn's little *Songs Without Words*, and plays them for us in a most acceptable manner. This charming little album will very likely prove quite popular with students of the piano, as well as with all those who are attracted by simple melodies played in a most unaffected style. The recording is not exceptional but highly adequate.

VOCAL



Richard Strauss: Schlechtes Wetter; Ständchen.

One side and **All Mein Gedanken; Hat Gesagt, Bleibt's Nicht Dabei.** Elisabeth Schumann (Soprano) with piano accompaniment by Karl Alwin. 1-12" disc (V-7707). \$2.

We know of no other recordings of any of these Strauss songs except the several that are available of *Ständchen*. Miss Schumann handles this assignment in the same highly artistic way as she has all of her previous performances before the recording microphone. We cannot imagine better renditions of these lovely songs than we have on this disc.

Edward Horsman: The Shepherdess. One side and

Edward Purcell—arr. Wm. A. Fisher: Passing By. Conrad Thibault (Baritone) with piano accompaniment by Martha Halbwachs. 1-10" disc (V-1679). \$1.50.

Mr. Thibault sings these little songs with a fine sense of refinement, and a high regard for the artistic. Superb enunciation is a feature of his renditions.

OPERA



Gounod: Romeo et Juliette—Valse. Eide Norena (Soprano) with orchestra conducted by Gustave Cloëz. One side and **Meyerbeer: Les Huguenots**—O beau pays de la Touraine (Aria of the Queen). Eide Norena (Soprano) with orchestra conducted by H. Defosse. 1-12" disc (C-7302M). \$1.25.

These two well-known arias are brilliantly interpreted by the very talented Norwegian soprano, Eide Norena. The recording of the voice is excellent—the orchestral accompaniment, in our opinion, might have been a trifle stronger.

Massenet: Manon—Le Rêve. One side and **Godard: Jocelyn**—Berçouse. Richard Crooks (Tenor) with orchestra. 1-12" disc (V-8421). \$2.

If anyone wishes these two old favorites of the days of the Red Mahogany Victrola, he will find that Mr. Crooks sings them in a very acceptable fashion.

CHORAL



Monotonously Rings the Little Bell and Song of the Volga Boatmen (Russian Folk Songs). Don Cossack Choir conducted by Serge Jaroff. 1-12" disc (C-7303M). \$1.25.

The Don Cossacks render these popular Russian folk songs in their best concert style. For those who like simple folk melodies dressed-up for radio audiences, this disc will have a very vital appeal. The recording is okeh.

The Legend of the Twelve Brigands (Arr. S. Zharoff) and **Down the Volga** (Arr. Alexandroff). Sung in Russian. Feodor Chaliapin (Bass) with Male Choir under N. P. Afonsky. 1-12" disc (V-7717). \$2.

The great Chaliapin, with a splendidly trained male choir, renders this unusual music in a most effective manner. The recording is of the best.

ORGAN



Vierne: Improvisation—Marche Episcopale. One side and **Vierne: Improvisation—Méditation**. Louis Vierne (Organ). Played on the grand organ of Notre Dame Cathedral, Paris. 1-12" disc (C-7300M). \$1.25.

This recording was issued by French Odeon in the autumn of 1930, and was at that time an outstanding achievement in the reproduction of a pipe organ. With the improvement in instruments upon which to play it, it sounds much better today than it did then. If you have a modern phonograph, you will find this disc wholly satisfying. Louis Vierne, who plays his own compositions on this record, was a pupil of César Franck and Widor, and was appointed to the organ at Notre Dame in Paris.

MISCELLANEOUS



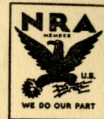
Noel Coward: Conversation Piece—Excerpts. Yvonne Printemps, Noel Coward and Members of the Original Production from His Majesty's Theatre, London, with His Majesty's Theatre Orchestra conducted by Reginald Burston. 4-10" discs (V-1682 to V-1685) in album. Victor Set C-22. \$6.50.

Simultaneously with the opening of Noel Coward's *Conversation Piece* in New York, Victor makes available this charming album recorded by the members of the original English company, including, of course, Miss Printemps and Mr. Coward. The English do this sort of thing so very nicely, consequently this little album is a most delightful souvenir, especially for those who have been fortunate enough to have seen the play, either in London or over here.

Bourree D'Auvergne (After Folk Songs transcribed for Harpsichord by Landowska). One side and **Daquin: Le Coucou**. Wanda Landowska (Harpsichord). 1-10" disc (V-1423). \$1.50.

This little disc has been available from the Victor Export Catalogue for sometime. We are glad to note that Victor feels that it is of sufficient importance to have a domestic listing. It is a superb little record of its kind, and now that many more music lovers will know of it, we predict that it will find a ready sale generally.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.



The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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25c. per year

IF a Christmas Fairy whispered in your ear that you might have any ten album sets that were released during 1934, and suggested that you send a note to Santa Claus listing them in the order of your preference, we wonder which you would select. We don't exactly believe in Christmas Fairies, but then you never can tell, and so we have prepared a list anyhow, just in case. Perhaps some of our readers would like to see our list; maybe some of them believe in preparedness, and our list might aid them in making up their own. Perchance some wealthy relative might feel inclined to give you a set of records or two for Christmas, in which case, if you did not have a list prepared you could slip him ours. Maybe our list will not be of any value to anyone. Well, it has been a lot of fun to make it up anyway, so here it is.

- (1) **Bach-Stokowski:** Bach transcriptions played by Philadelphia Orchestra under Stokowski.
- (2) **Schonberg:** *Verklärte Nacht*. Minneapolis Symphony Orchestra under Eugene Ormandy.
- (3) **Mozart:** *Concerto in D Minor*. Edwin Fischer (Piano) and London Philharmonic Orchestra.
- (4) **Hindemith:** *Second String Trio* (1933). With the composer playing the viola part.
- (5) **Beethoven:** *Symphony No. 9 in D Minor*. Philadelphia Orchestra, Soloists and Chorus, conducted by Stokowski.
- (6) **Bloch:** *Quintet for Piano and Strings*. Alfredo Casella (Piano) and the Pro Arte Quartet.
- (7) **Roy Harris:** *Three Variations on a Theme*. Roth String Quartet.
- (8) **Stravinsky:** *Les Noces*. Voices, Chorus and Orchestra conducted by Stravinsky.
- (9) **Haydn:** *Symphony No. 45 (Farewell) in F Sharp Minor*. London Symphony Orchestra under Sir Henry Wood.
- (10) **Strauss:** *Tod und Verklärung*. Philadelphia Orchestra under Stokowski.

Just as we go to press, word comes that *The Victor Book of the Symphony* by Charles O'Connell will be published by Simon and Schuster, Inc. (New York), early in December. Price, \$3.50 (Postpaid within U. S. A.). Review copies are not at the moment available, so that the detailed account of this new work will have to be held over until next month. Mr. O'Connell will be remembered as the gentleman who wrote the very excellent, accurate and authoritative booklets which accompanied the Victor Masterpiece Sets some three or four years ago, and we therefore have every reason to believe that this new work of his will be of the highest caliber. If it is not convenient for you to examine a copy at your local dealer's, the publishers of this bulletin will be pleased to mail you one upon receipt of proper remittance. If you are not entirely pleased with it, you may return it within five days and the purchase price will be promptly refunded.

Columbia's 160-page new General Catalogue, containing all Columbia records to and including November, 1934, is now ready for distribution. The arrangement is alphabetical throughout. Each double-sided record containing two individual selections is listed twice under selection titles, and again under the name of the artist. The publishers of this bulletin have a limited number of these catalogues for distribution. There will be no charge for this item, except for postage, which will be 5c to any point in the world.

ORCHESTRA



Bach — transcribed Stokowski: *Chaconne* (five sides); *Chorale-Prelude—Nun komm der Heiden Heiland* (one side); *Adagio from Toccata in C Minor* (one side); *Siciliano* (from C Minor Sonata for Violin and Cembalon) (one side); *Komm süßer Tod* (From "Geistliche Lieder") (one side); *Sarabande* (From Third English Suite for Piano) (one side). Philadelphia Orchestra conducted by Leopold Stokowski. 5-12" discs (V-8492 to V-8496) in album. Victor Set M-243. \$10.

A glorious album! If Leopold Stokowski had done nothing else for the enjoyment of music lovers than these Bach Transcriptions he would deserve the everlasting thanks of all who appreciate the really fine things of life. Of course, he has done innumerable things; in this instance he has arranged Bach's immortal music for modern symphony orchestra, drilled the players, directed the performance of the music in the concert hall and before the microphone, and has had it recorded so that we and future generations may enjoy it, when, and as often as, we choose.

The first three discs (8492-3-4) contain the *Chaconne* and *Nun komm, der Heiden Heiland*; the fourth (8495) contains *Adagio from Toccata in C Minor* and *Siciliano*; and the fifth and last disc (8496) *Komm süßer Tod* (Come Sweet Death) and *Sarabande*. This information is given for the reason that it is not necessary to be wealthy to appreciate and have the desire for exquisite things. In numerous cases, many of our readers may not be able to afford these discs all at one time, but may wish to obtain them separately, and with this data, this may easily be accomplished. Further, none of these selections have been recorded before; the previous Bach-Stokowski records which Victor has already released are not included in this album.

It is said that Stokowski has been more particular about the recording of these discs than of any that he has made heretofore. He wanted the reproduction and performance to be as nearly perfect as it was humanly possible to have them. When you hear these superb discs, you will feel, we are sure, that he has attained his desire.

Haydn: Symphony No. 45 ("Farewell") in F Sharp Minor. London Symphony Orchestra conducted by Sir Henry J. Wood. 3-12" discs (C-LX323 to C-LX325). \$2 each. (Three-pocket album available with this set at 50c additional.)

If you are a music lover with just a spark of humor in your make-up, you will relish this novel work and welcome it to the library of recorded music. Mr. Compton Mackenzie greeted it editorially in the November issue of *The Gramophone* with these remarks: "The story associated with the title is familiar, and incidentally true. The symphony

was written in 1772, when Haydn had been for ten years Prince Esterhazy's director of music. The Prince had been disinclined to give his musicians a holiday, which they felt was due, and this symphony was written to express the orchestra's plea. No doubt Haydn had taken care to ascertain beforehand from his patron that this little joke would not be badly received. The symphony was performed as the final item on the programme of a concert at the Prince's castle at which he himself was present. First of all one of the oboes and one of the horns blew out their candles and left. Presently the bassoon left. The bassoon must have been the leader of the agitation for the holiday, because he had not made an appearance till the fourth movement and remained only for a little longer than one side of a record. The extinguished candle of the bassoon must still have been smoking when the other oboe and the other horn departed, to be followed by most of the strings, and then in turn by the last double-bass, violoncello, and viola, until only two violins were left to ask like a couple of well-brought-up children for the grace of a holiday from the Prince."

In addition to the humor of the last movement, there will be found throughout this charming work some of the loveliest music Haydn has left us. Sir Henry gives a most careful and sympathetic reading, and the recording is of the best.

Brahms: Symphony No. 4 in E Minor, Op. 98.

The B. B. C. Symphony Orchestra conducted by Bruno Walter. 5-12" discs (V-11734 to V-11738) in album. Victor Set M-242. \$7.50.

As we turned to this recording of the Brahms *Fourth*, the same question came to our mind as will very likely come to yours as you read this. How does it compare with the Philadelphia Orchestra recording under Stokowski, which was issued by Victor just about a year ago? We shall try to answer that question very frankly. As to the recording, there is little if any choice. Certainly the English recording is not inferior. The B. B. C. Orchestra may not contain as fine individual musicians as will be found among the Philadelphians, but it has always been our opinion, and we still maintain, that it is a first-class band, and will rate with the first half dozen to be found throughout the world. Stokowski or Walter? You "pays your money and takes your choice." May we mention that when you do, you pay \$10 for the Stokowski version, while the Walter recording is only \$7.50. We don't think the earlier set is worth one-third more than the present one; perhaps you will when you hear both; that, of course, is for each individual to decide for himself.

Franck: Redemption. Orchestra of the Concerts Poulet conducted by Gaston Poulet. 2-12" discs (C-68226D and C-68227D). \$1.50 each.

The domestic catalogues have been without a recording of Franck's *Redemption* since the withdrawal of the quite satisfactory Brunswick version

conducted by Albert Wolff, and so this excellent set of two records is very welcome. Franck called his musical setting of Edouard Blau's poem, a "poem-symphony." The choruses, it is said, are rather inferior, the finest music occurring in the long orchestral interlude given here. M. Poulet seems to have caught the spirit of this music quite completely, and with the reproduction well up to present day standards, we have a worthy addition to the library of recorded music.

Bizet: The Fair Maid of Perth—Suite. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 2-12" discs (C-LX317 and C-LX318). \$2 each.

Here is a perfect example of what a truly great conductor can do with certainly not great music. Sir Thomas has given us a most enjoyable fifteen minutes, largely through his superb artistry, as shown in his meticulous phrasing, his graceful shading and the perfect balance he always maintains. Fidelity of reproduction is a marked feature of these discs. We consider this the finest orchestral recording yet to come from the English Columbia studios.

Dvorák: Scherzo Capriccioso, Op. 66. Minneapolis Symphony Orchestra conducted by Eugene Ormandy. 1-12" disc (V-8418). \$2.

A search of the catalogues fails to reveal a previous recording of this melodious and brilliant piece for orchestra—not profound but quite interesting. Ormandy gives it a lively reading, and the excellence of the reproduction is a feature of this disc.

Glinka: Russlan and Lioudmilla—Overture. Symphony Orchestra conducted by Hans Knappertsbusch. 1-10" disc (C-2130M). 75c.

Those who will be interested in the overture to Glinka's second opera will find this recording superior in every way to the older version by the Chicago Symphony Orchestra—and at less than one-half of the price of the earlier disc.

Johann Strauss: Roses From the South—Waltz. Berlin Philharmonic Orchestra conducted by Bruno Walter. 1-12" disc (C-9081M). \$1.50.

A full and fine recording of this ever popular Strauss waltz by one of Germany's most distinguished conductors. If this selection interests you, choose this version by all means.

CONCERTO

Richard Strauss: Burleske. Elly Ney (Piano) and the Berlin State Opera Orchestra conducted by Dr. W. van Hoogstraten. 2-12" discs (V-DB4424 and V-DB4425). \$2.50 each.

We wonder how many of our readers have ever heard this work performed? It is, of course, one of Strauss' early compositions, which was written when the composer was about twenty years old, and was published without opus number. However, it is unmistakably the Strauss of *Till Eulenspiegel* and *Tod*

und *Verklärung*, and it is most interesting to observe this work of the great German composer in his formative stage. Elly Ney (Mrs. van Hoogstraten) shows considerable skill in the playing of this not easy music, and the orchestra renders efficient support under the direction of her distinguished husband. You will find this a mighty interesting pair of discs, and the recording is highly satisfactory.

Mozart: Concerto in A Major, K. 219. Jascha Heifetz (Violin) and the London Philharmonic Orchestra conducted by John Barbiroli. 4-12" discs (V-DB2199 to V-DB2202) in album. \$10.

Heifetz gives an excellent performance of this interesting work—the last of the set of five violin concertos which Mozart composed in 1775 for his own use upon the concert platform. The orchestral part is scored for strings, oboes and horns, and is nicely handled in this recording by the London Philharmonic under Barbiroli. The soloist is using this work on many of his concert programs, and press reports indicate that it is being enthusiastically received by audiences everywhere. The reproduction is very fine.

Bach: Concerto in A Minor for Violin and Orchestra. Bronislaw Huberman (Violin) and the Vienna Philharmonic Orchestra conducted by Dobroy. 2-12" discs (C-LX329 and C-LX330). \$2 each.

We know of no other recording of this concerto, and as this music is far from the most interesting Bach, we doubt very much if it will be recorded by anyone else. Mr. Huberman gives a sterling performance, and the Vienna Philharmonic supplies sympathetic and intelligent support under the able baton of Mr. Dobroy. Collectors of Bach recordings will want this item, of course; others should listen to these discs before ordering them. Perhaps we are not just in the mood for Bach at this moment—listening to these records this afternoon seemed pretty dull going, we must admit.

ORGAN

Bach: "Little" Prelude and Fugue in E Minor. Prof. Bachem (Organ). Played on the Great City Organ, Cologne. 1-10" disc (PA-R1892). \$1.25.

An exceptional organ record! A superb recording of this work which dates from Bach's Weimar period, and is known as the "Little" Prelude and Fugue. Harvey Grace in his *Organ Works of Bach* says of this composition, "The melancholy of the Prelude is more than maintained in the Fugue. Indeed, the chief significance of the work lies in the fact of its being the first expression—at all events, so far as organ music is concerned—of the deep feeling which was to find such noble utterance later, especially in the great B Minor Prelude and Fugue, and the D Minor (Doric) Fugue."

This little disc is a worthy addition to any collection of fine organ records.



Bach: Toccata in F. Anton Van Der Horst (Organ). 1-12" disc (C-68229D). \$1.50.

This recording was issued in England in 1930 and since that time has been considered an outstanding phonographic reproduction of an organ. Further than that there is nothing much to be said in its favor. Mr. van der Horst, whoever he may be, pays little attention to phrasing, and it would seem that his main desire is to see how loud he can play. Although the label does not mention the fact, the recording is of the organ in the Central Hall, Westminster.

Medley of Christmas Carols and Hymns (arr. Raybould). Christmas Awake; While Shepherds Watched; The First Nowell; O Come All Ye Faithful; As With Gladness Men of Old; God Rest Ye, Merry Gentlemen; Good King Wenceslaus; Hark, the Herald Angels Sing. Clarence Raybould (Organ). 1-10" disc (C-2964D). 75c.

Here is a little disc which will very likely play a prominent part in the Christmas festivities in a great number of American homes. The tunes are the ones most of us know, and the reproduction of the organ is excellent.

CHAMBER MUSIC



Roy Harris: Three Variations on a Theme. Roth Quartet. 3-12" discs (V-8502 to V-8504) in album. Victor Set M-244. \$6.50.

We learn from Victor's notes which accompany this set that this is Mr. Harris's most recent composition, and that it "was composed in the spring of 1933 and performed for the first time at the Chamber Music Festival during the Chicago Centennial Fair in 1933. It was selected as representative of contemporary America in a historical series covering the last hundred years of chamber music. After its premiere it was played by the Pro Arte Quartet of Belgium during their 1933-1934 season; and the Roth Quartet of Budapest crowned their series of five concerts at the Library of Congress with an interpretation of the work that testified to the skill of the composer and to their own superb musicianship."

Young Mr. Harris (he was born in Oklahoma in 1898) certainly should feel kindly toward recorded music, and we understand that he does and that he takes a keen interest in its further development, for no other young American composer has been so graciously and generously presented to the world in recorded form as has he. In addition to the present item there have been recorded: *Concerto Op. 2 for Piano, Clarinet and String Quartet*; *Four Minutes and Twenty Seconds for Flute and String Quartet*; and *Symphony: 1933*—the last named by the Boston Symphony Orchestra under Dr. Koussevitsky.

The dominant feature of the present work is the

evident sincerity of the composer. The theme is directly developed through three variations in each of the movements marked: *Allegro*, *Andante* and *Maestoso*. All concerned are most fortunate in having this recording done by the illustrious Roth Quartet, who early recognized the merit of the composition, and who are in entire sympathy with the aims of the composer. Whether you find this work pleasing is a matter for you to decide, but we are very sure that it will demand your respect, and that it is worthy of your closest attention and study. The fidelity of the reproduction of the Roth players on these discs should be especially noted.

Brahms: Quartet in C Minor, Op. 60. Harry Cumpson (Piano), Cyril Towbin (Violin), David Dawson (Viola) and Carl Stern (Violoncello). 4-12" discs (C-68222D to C-68225D) in album. Columbia Set No. 198. \$6.

We understand that this is the first of a series of Masterworks Sets which Columbia will record here in America, and which will be issued from time to time in addition to the sets it will re-press of the recordings of its foreign associates. The selection of Brahms's *Quartet in C Minor, Op. 60*, is indeed a happy one, for save for the very early (1928) N. G. S. version, we know of no other recording of this important work. The two other piano quartets, Opp. 25 and 26, have been most felicitously recorded by H. M. V. If this indicates a policy on the part of Columbia to select only compositions of which there is no good, recent recording available, such a policy will certainly have the approbation of the dealers and record buying public alike. There is no question of the ability of the individual artists who make this recording; however, it would seem that a greater number of rehearsals might have made for better ensemble playing. Let us not be too fussy about this set; let us be thankful that we have a modern recording of it, which is so vastly superior to the only other one available.

Beethoven: Quartet in E Flat Major, Op. 74. Lener String Quartet. 4-12" discs (C-LX319 to C-LX322) in album. \$8.

Here is cause for rejoicing! The Leners have re-recorded "The Harp Quartet," and now we can replace their acoustical set in our collection of Beethoven Quartets. When the Capet electrically recorded set became available a few years ago, we decided that regardless of its superior reproduction, it was very much less to be desired than the Lener acoustical one, and so we did not make the change, hoping against hope that some day the Leners would re-record it. They have, and it is just as fine in every way as we expected that it would be. Lovers of the quartets of the immortal Beethoven rejoice with us, and lose no time in making the acquaintance of this superb recording.

CHORAL



Stravinsky: Les Noces. Kate Winter (Soprano) Linda Seymour (Contralto), Parry Jones (Tenor) Roy Henderson (Baritone) and chorus, with Percussion Orchestra, conducted by Igor Stravinsky. (Sung in English.) 3-12" discs (C-LX326 to C-LX328). \$2 each. (Three-pocket album available with this set at 50c additional.)

A recording of this important work has been impatiently waited for by Stravinsky's disciples on this side of the Atlantic for a long, long time. Here we have an adequate one, sung in English, under the direction of the composer. The information regarding this unusual piece has been taken from the leaflet accompanying the records, which, in addition to musical notes and biographical data, contains the complete story of the work, scene by scene.

"*Les Noces* (The Wedding) is a cantata with dances, arranged for stage presentation by Igor Stravinsky. The singers are placed in the orchestral pit with the instrumentalists. The orchestra comprises four pianos, four tympani, xylophone and bells, tambourine, triangle and cymbals, bass drum and drum without snare, and two small cymbals. There are four scenes, performed without interruption. These portray episodes surrounding the betrothal and marriage of a young couple in a small Russian village.

"Stravinsky writes an animated and pleasing score. He stresses the rhythmic element rather than relying upon melodic means. If the music seems 'jerky' and the phrases short, the listener must be reminded of the immature minds predominant in an atmosphere of primitive culture. It is, in fact, from that standpoint that the work expresses its social superstructure. In a crowd of ignorant and illiterate moujiks, one could find few persons possessing the faculty of free expression. This factor Stravinsky illustrates with admirable psychological penetration."

Columbia has been most careful in the recording of this work, and as it was done under the personal direction of Stravinsky himself, we presume it is just as it should be. We have found this unusual combination of voices and instruments quite intriguing, and we do not hesitate to recommend it to all those who are interested in the development of modern music.

Bach: Cantata No. 78—Jesu, der Du meine Seele. Reinhart Choir of Zurich, with Cembalo, Violoncelli and String Bass, conducted by Walther Reinhart. 1-12" disc (C-68228D). \$1.50.

Not a particularly well balanced choir, singing Bach according to the best traditions, with an unusual accompaniment. This may be a recent recording, but one would guess that it had been done a good many years ago, judging from the mediocre results obtained.

Wesley: The Lord Is My Shepherd. St. George's Chapel Choir, Windsor, conducted by Dr. W. H. Harris, with organ. One side and **Mendelssohn: Elijah**—For He Shall Give His Angels. St. George's Chapel Choir, Windsor, conducted by Sir Walford Davies, with organ. 1-12" disc (C-DX590). \$2.

Mr. C. M. Crabtree, the distinguished English critic, in reviewing this record for the August issue of *The Gramophone*, has this to say:

"This is one of the loveliest records, if not the loveliest record, of English church music yet made. The Mendelssohn is one of the best things he ever wrote. And it sounds truly wonderful here: with only a few voices to each of its large number of parts, so that there is no trace of thickness or heaviness, but instead, helped by the building, and lastly by splendid recording, a beautiful clarity. The Wesley (S.S.) setting of the Twenty-third Psalm is mostly music of quiet, satisfying beauty, true church music, apart from a few touches of chromatic sentimentality, especially in some of the bass solo, which is not quite up to the level of the exquisite singing of the choir as a whole. The recording is perfect."



OPERA

Wagner: Götterdämmerung—Duet Act 1, Brünnhilde and Siegfried: Zu neuen Taten; Willst du mir Minne schenken; Durch deine Tugend allein. Margarete Bäumer (Soprano) and Walter Kirchhoff (Tenor) with Berlin State Opera Orchestra conducted by Weissmann. Three sides and **Götterdämmerung**—Act 2, Scene 4 (Oath Scene), Brünnhilde, Siegfried and Gunther. Same artists with Alfred Göbel (Bass). 2-10" discs (C-2131M and C-2132M). 75c each.

We have here two excellent little records, which considering their very modest price are splendid bargains. If, however, you have the Victor *Götterdämmerung* set, you will not need these, for the same music is covered on the third and eighth records in that album. You will find the artists on the present discs quite satisfactory, and in the case of Kirchhoff especially so. The recording is adequate, also.

Gounod: Faust—Es war ein König in Thule. One side and **Meyer-Helmund: Das Zauberlied.** Lotte Lehmann (Soprano) with members of Berlin State Opera Orchestra conducted by Weissmann. 1-12" disc (C-9082M). \$1.50.

Admirers of Miss Lehmann, and their number is great here in America, will find this record an excellent example of her art. The reproduction of both the voice and the orchestral accompaniment is of the best.

Norton: Chu Chin Chow—Vocal Gems. Light Opera Company with orchestra. 1-12" disc (V-36138). \$1.25.

Norton: Chu Chin Chow—Selection. The London Palladium Orchestra conducted by Richard Crean. 1-12" disc (V-36137). \$1.25.

Two excellent records for those of us who remember the stage performance, and for those who have recently seen the screen adaptation, of this ever-popular comic opera. If you must choose between them, we suggest the vocal gems rather than the orchestral selections,—it seems to us more interesting. The voices are of superior quality, the choice of the numbers included is good, and the recording is of the best.

PIANO



Chopin: Polonaise in A Major, Op. 40, No. 1. One side and **Rachmaninoff: Prelude in C Sharp Minor, Op. 3, No. 2.** Eight Piano Ensemble conducted by Philip Finch. 1-12" disc (V-36140). \$1.25.

Cinema audiences go wild over this sort of thing—perhaps you'll get a kick out of it also, if you're not too orthodox. We think these boys do a splendid job, and the recording is swell.

VIOLIN



Szymanowsky: The Fountain of Arethusa (From "Myths," Op. 30). One side and (a) **Szymanowsky: The Fountain of Arethusa**—Part 2; (b) **Rimsky-Korsakow**—arr. Hartmann: **Flight of the Bumble Bee**; (c) **Stravinsky: Pastorale.** Joseph Szigeti (Violin) with piano accompaniment by Nikita de Magaloff. 1-12" disc (C-7304M). \$1.25.

(This annotation is reprinted from the November, 1934, issue. It appeared in this place when the imported recording of this work was reviewed.)

Here is some grand fiddling by one of the outstanding artists of our day. We are very glad that Szigeti chose this most interesting work of the modern Polish composer, Karol Szymanowsky, for it is an interesting composition, and entirely worthy of being engraved in the wax. The selection is from the composer's *Myths*, Opus 30, and hearing it makes us wish that we might have the others in recorded form. May we suggest that you not pass this item by with a single hearing—it is worthy of more attention than that. Perhaps it will not appeal to you as it does to us, but you will never know that until you have run it through a time or two. To us it is absolutely fascinating. The recording is excellent.

Hummel—arr. Heifetz: **Rondo in A Flat.** One side and **Schubert**—arr. Heifetz: **Impromptu, Op. 90, No. 3.** Jascha Heifetz (Violin) with piano

accompaniment by Arpád Sándor. 1-12" disc (V-8420). \$2.

Jascha Heifetz proves again that he has everything it takes to make a peerless artist—technique, tone, intelligent understanding and a fine sense of program making. For those who thoroughly enjoy superb violin playing, this disc is heartily recommended. The reproduction of Mr. Heifetz's instrument is just about perfect.

VOCAL



Schubert: Geheimes and Der Neugierige. Heinrich Schlusnus (Baritone) with piano accompaniment by Franz Rupp. 1-10" disc (PD-30001). \$1.50.

We cannot imagine these lovely little Schubert songs rendered in a more artistic manner. Such warmth, such sympathetic appreciation, perfect articulation, and superb reproduction make this an outstanding recording achievement.

MacGimsey: Down To De Rivah. One side and **Steal Away** (Arr. Hall Johnson). John Charles Thomas (Baritone) with piano accompaniment by Carroll Hollister. 1-10" disc (V-1687). \$1.50.

Mr. Thomas spoils an otherwise charming record by a few spoken remarks before he sings *Down to de Rivah*. These few words of explanation are interesting enough the first time one hears them, but to have to listen to them every time the disc is played must be pretty deadly.

MISCELLANEOUS



Androcles and the Lion; The Cobblers and the Cuckoo; King Midas. (Adaptation by Loraine Leopold and Music by Helen Eaves.) Acted by The Wonderland Players. 3-10" discs (V-24746 to V-24748) in album. \$2.25.

Just in time for Christmas! Three new records by The Wonderland Players, those very clever folks who gave us the outstanding children's record of the year, *The Twelve Dancing Princesses*. Perhaps you, yourself, have forgotten this charming little disc, but if your kiddies ever heard it, we'll wager they haven't forgotten it. This time there are three discs instead of only one, and they come in a most artistic little folder with pictures of the principal characters in the stories on the cover. The text of the stories has been carefully edited, and a lovely musical background with sound effects has been added, making an ideal set of records for both little girls and boys from three to ten years of age.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.



The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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UPON receipt of word from abroad that the subscription list for the Sixth Volume of the Beethoven Sonata Society was open, we immediately notified our readers by mail, and many of them have already sent in their subscriptions. As our notice was mailed just at the busiest time, a week or so before Christmas, it is probable that many of our clients laid aside our letter and neglected to send in their subscription. If you are one of them, please do not delay further, as the subscription list closes on January 31, 1935. For this album, Artur Schnabel, the eminent German pianist, has selected three sonatas, Opus 31 No. 3, Opus 10 No. 2, and Opus 13. Reports from abroad indicate that these recordings are well up to the standard set by those in the first five volumes, and so we do not hesitate to recommend them to our readers. The present album will contain seven 12-inch records. Price \$17.50 (postpaid within U. S. A.). A deposit of at least \$5.00 should accompany all subscriptions.

Charles O'Connell's *The Victor Book of the Symphony* is even better than we expected it to be. We do not know of anyone who has written so interestingly concerning the symphony orchestra, the composers from Bach to Stravinsky who have written for it, or of the works they have produced for this greatest of all musical organizations. In Mr. O'Connell's book we have 530 pages of vital musical information, accurate biographical data, and an appreciation of nearly all of the orchestral compositions to be found in the repertory of the present day American symphony orchestras. An index has been carefully prepared so that

any composer or any of his compositions may be quickly turned to; thus you may readily refer to any work that may be on the concert or radio programme to which you intend to listen. By doing this you will find that Mr. O'Connell has given you just the sort of introduction to the composer and his music which will prepare your mind for a fuller and more sympathetic appreciation of the work to be heard. Simon and Schuster, Inc. (New York) are the publishers and the price is \$3.50 (postpaid within U. S. A.). If you would like to examine a copy of this very interesting work, the publishers of this bulletin will be pleased to send you a copy upon five days approval. Proper remittance should accompany your order.

A new Columbia Masterworks catalogue has just been issued. It lists all Masterworks sets now available and in preparation, to and including Set No. 202. The items are listed by composers in the same orderly manner as in previous editions, and a complete numerical list of the sets will be found on the two final pages. A limited supply of this valuable little catalogue is available, and it will be sent to all who request it, until the supply is exhausted. Please inclose a 2c stamp to cover postage.

We regret that samples of the Columbia January releases did not reach us in time for this issue. We have been advised that they are en route and so they will be reviewed in the February number of our little bulletin.

ORCHESTRA



Bach—Stokowski: *Eine Feste Burg* (A Mighty Fortress). One side and **Russian Christmas Music** (Traditional). Philadelphia Orchestra conducted by Leopold Stokowski. 1-10" disc (V-1692). \$1.50.

This little record was released just prior to Christmas, and doubtless played an important part in the festivities of that happy season in many American homes. If your dealer did not call it to your attention, we suggest that you lose no time in discovering this gem yourself. Stokowski's arrangements are excellent, especially in the case of the famous old Bach hymn, *A Mighty Fortress*. The recording is of the best.

Wagner—arr. Mikulicz: *Die Meistersinger*—Prize Song. One side and **Dvorák: Songs My Mother Taught Me**. Marek Weber and his Orchestra. 1-10" disc (V-24773). 75c.

A pleasant little record in the usual Marek Weber style, with the conductor's solo violin very much in evidence. Reproduction excellent.

Beethoven: Symphony No. 6 in F, Op. 68 (Pastoral). Nine sides and **Ruins of Athens**—Turkish March. Orchestra of the Concerts Colonne, Paris, conducted by Paul Paray. 5-12" discs (C-68239D to C-68243D) in album. Columbia Set 201. \$7.50.

This fine set of Beethoven's *Pastoral* will very likely supplant the earlier recordings by Weingartner and Koussevitzky. The art of recording symphony orchestras has proceeded far since these early electrical sets were made, and the improvement is such that most anyone would prefer the present version. This is particularly true in view of the fact that M. Paray's performance will be found to be entirely satisfactory, especially to those who prefer their Beethoven to be truly the spirit of the Great Master rather than the virtuosic ideas of a *prima donna* conductor.

Ravel: Valses Nobles et Sentimentales. Orchestre de la Société des Concerts du Conservatoire conducted by Coppola. 2-12" discs (V-DB4935 and V-DB4936). \$2.50 each.

This work was originally written for piano in 1911, and the following year was arranged for orchestra and was used as the musical setting of a ballet entitled *Adélaïde ou le Langage des fleurs*. It consists of seven short dances and an epilogue; the first five will be found on V-DB4935, and the sixth, seventh and epilogue on V-DB4936. The music is not particularly striking and will only be of interest to those students who wish to study the development of the art of France's greatest living composer. The recording is good.

Beethoven: Symphony No. 5 in C Minor, Op. 67. Nine sides and **Haydn: Symphony in G Major** (B. & H. No. 13)—Finale—Allegro con spirito. London Philharmonic Orchestra conducted by Serge Koussevitzky. 5-12" discs (V-8508 to V-8512) in album. Victor Set M-245. \$10.

A new recording of the most popular symphony ever written is, of course, an important event. Particularly in view of the fact that we have never had a rendition which has been generally acclaimed as entirely satisfactory. To date, Weingartner's performance for Columbia (released in U. S. A. in February, 1933) is by all odds the best, although many have found it too restrained—too orthodox—not brilliant enough—lacking in thrills, etc. And now we have Mr. Koussevitzky's reading! And it is certainly just that—Koussevitzky's own idea of Beethoven's *Fifth*. Throughout, the distinguished conductor of the Bostonians disregards the tempo indicated in the score and slows it down, until in some places the music comes very close to dragging. This is particularly noticeable in the *Andante*. However, Mr. Koussevitzky has been long before the public and probably knows what his audiences like, and so his performance may be preferred by many to the perhaps a trifle too staid rendition of Weingartner. Both recordings are highly satisfactory as to fidelity of reproduction.

CONCERTO



Mozart: Concerto in D Major. Yehudi Menuhin (Violin) and Paris Symphony Orchestra conducted by Pierre Monteux. 3-12" discs (V-8389 to V-8391) in album. Victor Set M-246. \$6.50.

From the booklet which accompanies this set we learn that: "This hitherto unknown Concerto is the first work of its type composed by Mozart. It was written by the youthful genius at the age of ten. . . . Mozart's ability to play could not be denied, but that he could also compose at so tender an age was discredited by some; and it is thought that, in order to dispel the idea that his compositions were the work of his father, he wrote this Concerto under the very eyes of Princess Adelaide, daughter of Louis XV. Mozart dedicated the Concerto to the princess. . . ."

"Princess Adelaide was an ardent music lover and played several instruments. . . . A painting showing her with her violin and a musical score was a means of identifying this concerto as Mozart's. In its present form the Concerto is arranged by Marius Casadesu with three Cadenzas by Paul Hindemith. The famous Schott and Sons of Mainz, Germany, who published the work, drew it to the attention of Yehudi Menuhin, who played it the season 1933-1934."

This work is, of course, partly Mozart, partly Casadesus and partly Hindemith, but the combination is quite pleasing, and in the hands of the brilliant young Menuhin it becomes a sparkling and joyous musical experience. The recording is excellent.

Schumann: Concerto in A Minor, Op. 129. Gregor Piatigorsky (Cello) and the London Philharmonic Orchestra conducted by John Barbirolli. 3-12" discs (V-8518 to V-8520) in album. Victor Set M-247. \$6.50.

The library of recorded music is deeply enriched by this excellent recording of Schumann's *Concerto in A Minor* for violoncello and orchestra, which dates from 1850 and was written shortly after the composer's arrival at Düsseldorf, where he went to take the position of Director of Music. The selection for this recording of Gregor Piatigorsky, whose meteoric rise from a humble position in a provincial motion picture theatre orchestra to a place among the first 'cellists of the present day is much in the musical press, was indeed a happy one. For here we have an opportunity to study and appreciate the art of this young performer in a substantial musical work of larger form. You will very likely be impressed with the combination of strength and tenderness which he shows in this performance, with the glorious tone he produces, and with the meticulous technique he exhibits, especially in the last movement. The recording of this set is well up to present day standards.

Handel—trans. Harty: Concerto for Orchestra in D (With Organ). London Symphony Orchestra conducted by Sir Hamilton Harty with Harold Dawber (Organ). 1-12" disc (C-LX341). \$2.

Here is some glorious music just to enjoy. It does not really matter how much of it is Handel and how much is Harty; the net result is a thrilling musical experience. The recording, which was made in Kingsway Hall, London, is an outstanding example of the fidelity of reproduction which is being obtained by the English recorders. It requires a good reproducing instrument to bring out the magnificent details of this superb reproduction, and so you may judge the quality of your phonograph by the results you get with this disc.

Richard Strauss: Burlesca. Elly Ney (Piano) and the Berlin State Opera Orchestra conducted by W. van Hoogstraten. 2-12" discs (V-11744 and V-11745). \$1.50 each.

(This annotation is reprinted from the *December, 1934, issue. It appeared in this place when the imported recording of this work was reviewed.*)

We wonder how many of our readers have ever heard this work performed? It is, of course, one of Strauss' early compositions, which was written when the composer was about twenty years old, and was published without opus number. However, it is un-

mistakably the Strauss of *Till Eulenspiegel* and *Tod und Verklärung*, and it is most interesting to observe this work of the great German composer in his formative stage. Elly Ney (Mrs. van Hoogstraten) shows considerable skill in the playing of this not easy music, and the orchestra renders efficient support under the direction of her distinguished husband. You will find this a mighty interesting pair of discs, and the recording is highly satisfactory.

CHAMBER MUSIC



Mozart: Quartet in D Major, K. 575. Kolisch Quartet. 2-12" discs (C-LX337 and C-LX338). \$2 each.

We are very deeply impressed with the sympathetic and highly artistic performance to be found on this pair of discs. We have here Mozart at his best and a rendition that is equally felicitous. The work is the first of the composer's last three quartets, all of which were dedicated to King Frederick William, II, of Prussia. The King was somewhat of a 'cellist and so that instrument is not neglected in these three compositions, although its prominence would hardly be noticed by anyone not knowing the facts in the case. As there is no adequate recording of the present quartet now available, these discs will be welcome additions to the library of recorded music.

OPERA



Reyer: Sigurd—Salut, splendeur du jour and O, palais radieux. Marjorie Lawrence (Soprano) with l'Orchestre des Concerts Padeloup conducted by Coppola. 1-12" disc (V-DB4937). \$2.50.

This disc will introduce to many of this generation the work of Ernest Reyer, who was born at Marseilles in 1823 and died at Levandou in 1909. It contains two arias from his best remembered opera, *Sigurd*, which was produced at Brussels in January, 1884. Later it was well received in England and the composer's native France. While it is said that Reyer's style owes a great deal to Wagner and Berlioz, yet it is fresh and interesting. He is particularly adept in suiting his orchestration to the action of the plot and the natural declamation of the text. Mme. Lawrence's rich soprano is well suited for the rôle, and a most artistic performance has been well recorded under the able direction of M. Coppola.

PIANO



Ravel: Le Tombeau de Couperin. Madeleine de Valmalete (Piano). 2-10" discs (PD-522754 and PD-522755); \$1.50 each, and 1-12" disc (PD-516577); \$2.

Probably in reply to many requests from all over the world, French Polydor has released this complete recording of Ravel's *Le Tombeau de Couperin*. The suite consists of six parts: *Prélude, Fugue, Forlane, Rigaudon, Menuet* and *Toccata*. Due to their varying lengths, they have been arranged on the records as follows: PD-522754 contains *Prélude* and *Fugue*; PD-522755 contains *Rigaudon* and *Menuet*; PD-516577 contains *Forlane* and *Toccata*. Madeleine de Valmalete gives a performance of uniform excellence, and readily shows complete sympathy with, and a full understanding of, Ravel's tribute to the great French master, Couperin. The reproduction of the piano is well up to Polydor's unusually high standard.

Beethoven: Thirty-Two Variations in C Minor, Op. 191. Three sides and Bach—Busoni: *Choral Prelude—"Rejoice, Beloved Christians."* Vladimir Horowitz (Piano). 2-10" discs (V-1689 and V-1690). \$1.50 each.

These two little discs will probably be of interest only to collectors of Beethoven items and students who enjoy playing these Variations. Thayer says that they were probably "written for amusement and recreation after the fatigue of severer studies." There is a little story concerning this work which has often been repeated. It appears that Beethoven once heard a little girl practicing these Variations, and after listening for a while he inquired the name of the composer. When the child told him that he, himself, had written them, the Great Master said: "Such nonsense by me? O Beethoven, what an ass you were!"

Schumann: Arabesque, Op. 18. Vladimir Horowitz (Piano). 1-10" disc (V-DA1381). \$1.85.

A lovely bit of Schumann played in Horowitz's most charming manner. Excellent recording prevails.

Liszt: Concerto Pathétique. Mark Hambourg (Piano) and Michal Hambourg (Piano). 2-12" discs (V-C2675 and V-C2676). \$1.90 each.

Mr. Crabtree in his review of these discs in the August issue of *The Gramophone*, among other things, says: "Mark Hambourg and his young daughter give us another enjoyable two-piano recording.

This time it is a very unfamiliar Liszt work. Liszt's pupil, Richard Burmeister, arranged it as a concerto for piano and orchestra, but it is no more often heard in that form than in the original. Huneker says that von Bülow also tried to 'improve' it—Huneker speaks of its 'rhapsodical and whimsical form,' but it seems clear enough to follow, and I hardly think it is necessary to analyse it here. It starts rather finely, and there is good stuff throughout. . . . The playing seems to leave little to be desired; and the recording is excellent."

VOCAL



Tosti: La Mia Canzone. One side and D'Hardelot: *Because.* Enrico Caruso (Tenor) with Symphony Orchestra. 1-10" disc (V-1688). \$1.50.

We can see no possible excuse for this disc. The best of the rejuvenated Caruso records are nothing to be particularly enthusiastic about, and the worst (this one for example) are pretty horrible. The present disc has little or no musical value to recommend it, and the voice sounds like a mighty weak ghost of Caruso singing in an empty theatre with a none too good small orchestra accompanying it.

Bach: Bist Du Bei Mir. One side and Schubert: *Ave Maria.* Elisabeth Schumann (Soprano) with Orchestra conducted by L. Rosenek. 1-12" disc (V-8423). \$2.

It seems that Elisabeth Schumann just cannot make a poor record. Even the hackneyed Schubert's *Ave Maria* holds a new charm. The Bach song is of particular interest, and is well worth the price of the record alone.

Silésu: A Little Love, A Little Kiss. One side and Macmurrough: *Macushla.* Richard Crooks (Tenor) with orchestra. 1-10" disc (V-1691). \$1.50.

We wonder just who would want a record of these two "old favorites," and we wonder if the folks who do fancy this sort of disc would pay a dollar and a half for it. Of course, Mr. Crooks sings them very nicely, and the recording is highly satisfactory.

de Curtis: Addio Bel Sogno. One side and Bixio: *Solo Per Te, Lucia.* Beniamino Gigli (Tenor) with members of La Scala Orchestra, Milan, conducted by Dino Olivieri. 1-10" disc (V-1686). \$1.50.

A great operatic tenor singing two songs of no particular musical value in his grandest manner.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.



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PHILADELPHIA, PA., U. S. A.

VOL. 2. NO. 12

FEBRUARY 1935

By mail to any address
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WITH this issue we complete the second volume of *The New Records*, and we are more than pleased with its growth during the last year. We genuinely appreciate the interest that so many of our readers have taken in securing for us new subscribers. We plan to enlarge the scope of our little publication during the coming year. This depends, of course, upon the continued interest of our present readers, and the further expansion of our list of subscribers. If your subscription ends with this issue, won't you promptly return the blank enclosed. Many of our readers carefully file their copies for future reference, and we are always glad to supply back numbers to complete files if they are still available. We now have copies of all of the numbers in Volume II,

and will be pleased to mail any that may be needed without charge to our present subscribers.

Last month the Columbia samples did not reach us in time for the January issue, and so we are reviewing both the January and February releases in this number. In addition, we will notice as many as possible of the items on Victor's "Special Release of European Recordings," which records were made available early in January. As we also have a goodly number of important recordings from abroad to consider, we will dispense with the usual news items and get down to the more important work of reviewing the vast number of interesting records that recently have been made available.

ORCHESTRA



Wagner—arr. Stokowski: *Die Walküre*—Excerpts. Philadelphia Orchestra conducted by Leopold Stokowski. Wotan: Lawrence Tibbett. 4-12" discs (V-8542 to V-8545) in album. Victor Set M-248. \$8.

The long awaited album of Stokowski's arrangement of *Excerpts from Die Walküre* arrives this month, and now we have his concert versions of *Das Rheingold*, *Die Walküre* and *Götterdämmerung*; only the *Siegfried* album, which we understand has been recorded, is needed to complete the Ring. Certainly no greater group of recordings has been made than these. The present album, with Lawrence Tibbett singing Wotan's *Farewell*, is perhaps the outstanding one of the three thus far available. In addition to Mr. Tibbett's performance, the present set includes the *Ride of the Valkyries* and the *Magic Fire Music*. Regardless of how we may feel about Stokowski's readings in general, we believe that we are all of one mind when we consider his masterful performances of these Wagnerian excerpts. Their tremendous popularity with the orchestra patrons and with the radio audiences, and the continued and widespread demand for the records which have been issued,

would certainly indicate that without a doubt, Victor is surely to be congratulated upon this marvelous achievement in the art of recorded music.

Mozart: Divertimento No. 17 in D Major (K. 334).

London Philharmonic Orchestra conducted by Sir Hamilton Harty. 3-12" discs (C-LX350 to C-LX352). \$2 each. (Three-pocket album available with this set at 50c additional.)

If you have had a trying day, and things have not just turned out as you wished, and the world seems all wrong, just take these records quietly and alone, and let them transport you into a happier mood. For this is happy, sparkling music, and Sir Hamilton is just the fellow who can give it the spirit of "this old world is not such a bad place after all." You will recognize the *Menuetto*, you have heard it many times, and the jolly *Rondo* is reminiscent of an old familiar tune that everyone knows. Here's twenty minutes of sublime relaxation. The reproduction is of the best.

Balakireff: Thamar. Orchestra of the Paris Conservatory conducted by Piero Coppola. 2-12" discs (V-11349 and V-11350). \$1.50 each.

Thamar, "a symphonic poem for orchestra, after a poem by Michail Lermontoff," was published in

1884; it was dedicated to Liszt. According to the story, Thamar was a siren and vampire, with the beauty of an angel and the soul of a devil, who dwelt in an ancient tower beside the river Terek in the Caucasus. She would lure solitary travelers into her tower to join in the nightly revels, and after a night of merriment and dancing, the lifeless form of her victim would be found floating rapidly away on the turbulent waters of the rushing river. Thamar would appear at the window and wave most tender farewells to her dead lover of the night just past.

Balakireff was thoroughly familiar with the music of the various Oriental races, and the Oriental element is strongly emphasized in *Thamar*. The result is colorful and skillfully orchestrated music. The performance is carefully done, and there is some excellent woodwind playing. The recording does ample justice to Balakireff's brilliant score.

Popy: Oriental Suite. Members of Berlin State Opera Orchestra conducted by Dr. Frederick Weissmann. 2-12" discs (C-7320M and C-7321M). \$1.25 each.

We seem to remember this old recording when it was available under its Odeon label some five or six years ago. If there were a great scarcity of "dinner music" records, there might be some excuse for re-issuing this recording of Popy's dull and threadbare suite, but as there are any number of really charming discs in the realm of worthwhile lighter music, it would seem to us a waste of material and time to list these records again.

Milhaud: Les Songes—Ballet. Orchestre Symphonique de Paris conducted by Milhaud. 2-10" discs (C-17038D and C-17039D). \$1 each.

These two splendidly recorded little discs contain some very interesting orchestral music fresh from the pen of Darius Milhaud. Those who are interested in the progress of this modern Frenchman, will find this attractive music played under the composer's direction of especial interest.

Smetana: The Bartered Bride—Overture. London Philharmonic Orchestra conducted by Sir Hamilton Harty. 1-12" disc (C-7314M). \$1.25.

The especially clear reproduction is the feature of this disc—Columbia European recording at its best. If Smetana's frivolous overture appeals to you, this is by far the best version.

Ravel: Alborada Del Gracioso. Minneapolis Symphony Orchestra conducted by Eugene Ormandy. 1-12" disc (V-8552). \$2.

Both Columbia and Victor have adequate recordings of this showy music. We don't think this one was really needed. Now that it is here, there is no question but that it is the best of the three available. The excellence of the orchestral recording appeals to us much more than the music. *Alborada del Gracioso* always sounds to us much more important than it really is.

Mozart: Symphony in E Flat Major, K. 543. The B. B. C. Symphony Orchestra conducted by Bruno Walter. 3-12" discs (V-DB2258 to V-DB2260). \$2.50 each. (Three-pocket album available with this set at 50c additional.)

Here is a grand recording! Bruno Walter presents Mozart—the ever living Mozart, not the conductor's idea of Mozart, but the very spirit of the composer himself. In this day of the glorified conductor, it is a great joy to find one who will think of the music first, and of himself second. As we listen to these discs, we cannot but feel that that is just what Mr. Walter is doing—he wants us to think of Mozart, the composer, rather than Walter, the conductor. If you love Mozart as we do, this set of records will be a great inspiration to you. The earlier recordings by Kleiber and Weingartner are completely overshadowed by this marvelous new version. Another example of the superb work of the English recorders.

Handel—arr. Stokowski: Water Music Suite. Philadelphia Orchestra conducted by Leopold Stokowski. 2-12" discs (V-8550 and V-8551). \$2 each.

In considering this item, it is pretty much a question of whether you prefer Harty's more simple orchestration as recorded for Columbia by the London Philharmonic (C-68146D and C-68147D), or the more elaborate Stokowski version of the Philadelphians. We rather feel that the more simple arrangement better fits the character of the music and is therefore more appropriate. However, the present recording is very effective and makes fine music to listen to. Better hear both versions before you decide. The recording in each case will be found to be highly satisfactory.

Janssen: New Year's Eve In New York. Three sides and **Shilkret: Skyward.** Victor Symphony Orchestra conducted by Shilkret. 2-12" discs (V-36157 and V-36158). \$1.25 each.

When these discs were dropped from the catalogue, we thought that we had heard the last of them; but here they come stalking back again to haunt us. Perhaps this is important modern music, but we just don't think so. The best part of these discs is the recording, which is splendid.

Sibelius: Valse Triste, Op. 44. One side and **Schubert—Guiraud: Marche Militaire, Op. 51, No. 1.** London Philharmonic Orchestra conducted by Sir Hamilton Harty. 1-12" disc (C-7322M). \$1.25.

If you are not thoroughly tired of these two pieces, you will find that we have here very excellent recordings of both of them. It seems to us a shame to waste Sir Hamilton and the London Philharmonic on such over-worked stuff.

J. Strauss: Tales From the Vienna Woods. Edith Lorand Orchestra. 1-12" disc (C-50376D). \$1.

Dinner music *par excellence* in the usual Edith Lorand manner. Very fine recording.

CONCERTO



Paganini: Concerto No. 1 in D Major, Op. 6. Nine sides and **Nováček: Perpetuum Mobile.** Yehudi Menuhin (Violin) and Paris Symphony Orchestra conducted by Pierre Monteux. 5-12" discs (V-8379 to V-8383) in album. Victor Set M-230. \$10.

Perhaps the more staid musicians among our readers will raise their olfactory members in utter contempt at the thought of a complete recording of this Paganini concerto. Granted that it is a historical curiosity, and that it was conceived and developed with the one thought in mind, that of displaying the virtuosity of the composer, yet for this reviewer it holds a very real interest. Let us not be so completely enveloped in the atmosphere of our own generation, that we cannot imagine the delight that greeted such a work as this a century or so ago. It surely will not do any of us any great harm to imagine ourselves in the audience at a concert by the great Paganini, back in that romantic age when he was literally worshiped by thousands of his devoted admirers, many of whom believed him to be more than human, and to possess supernatural powers. If we approach this recording in such a spirit, we will be rewarded with a very thrilling musical experience; if we can't do that, it is better that we leave the whole thing alone. Menuhin makes the most of this opportunity to display his almost uncanny skill, and the recorders have done a splendid job.

Mozart: Concerto No. 7 in D Major, K. 271a. Yehudi Menuhin (Violin) with Orchestra conducted by Georges Enesco. Seven sides and **Bach: Sonata No. 2 in A Major—Andante.** Yehudi Menuhin (Violin). 4-12" discs (V-7734 to V-7737) in album. Victor Set M-231. \$8.

The release of this album set by Victor will be particularly welcome on this side of the Atlantic, for the reason that it has been impossible to import this item due to copyright restrictions. Many of our readers have written us about this matter, not understanding how it was possible for a copyright of any of Mozart's music to be still in force. From the following note in the leaflet which accompanies this set, it appears that this work was copyright in 1907 by the German publishing firm of Breitkopf and Härtel: "In 1907 a manuscript copy of a violin concerto attributed to Mozart was discovered in the Royal (now State) Library at Berlin, by the well-known musicologist, Dr. Albert Kopferman. The manuscript bore this inscription: *Concerto per il Violino di Wolfgango Amadeo Mozart Salisburgo, li 16 di Luglio, 1777.* In the score published in 1907, by Breitkopf and Härtel, there is a preface by Dr. Kopferman in which the authenticity of the concerto is established as follows: 'This concerto lay for 130 years in the archives of the Royal Library at Berlin

among important manuscripts copied in the hand of the Viennese collector, Aloys Fuchs. It was his custom to inscribe the annotation at the end of his manuscripts: Copied after the autograph. The absence of this remark on the copy led Köchel to doubt that Mozart had composed it. However, it was later included in the edition as K. 271a.'

"Georges Enesco, the famous violinist and former teacher of young Menuhin, performed the concerto the year of its publication (1907)."

When this set was released in England late in 1932 it was acclaimed by all of the British critics. Mr. Compton Mackenzie was particularly impressed with it, and mentioned it editorially in *The Gramophone*, saying: "Those who still claim that Scriabin (*Poem of Ecstasy*) makes a lot of unpleasant noise about nothing will rejoice over Mozart's Violin Concerto in D, No. 7, really exquisitely played by young Menuhin with an orchestra conducted by his teacher, Enesco. Menuhin should record the whole of Mozart's violin compositions before he grows any older. Youth's the time for such music. . . . He is already sixteen years old. There is no time to lose. Gather your rosebuds while ye may, recorders."

The recording of this set will be found to be highly satisfactory.

Mozart: Concerto in D Minor, K. 466. Edwin Fischer (Piano) and the London Philharmonic Orchestra. 4-12" discs (V-8321 to V-8324) in album. Victor Set M-223. \$8.

We are delighted to note that Victor is making generally available this hitherto unrecorded Mozart piano concerto by giving it a domestic listing. The imported sets reached America last spring and since that time have enjoyed a wide popularity. It was considered a most important addition to the library of recorded music, and Mr. Fischer's performance was unstintingly praised by reviewers on both sides of the Atlantic. Attention was particularly called to the superb reproduction of both the solo instrument and the accompanying orchestra.

Beethoven: Concerto No. 5 in E Flat Major, Op. 73. Walter Gieseking (Piano) and the Vienna Philharmonic Orchestra conducted by Bruno Walter. Nine sides and **Bach: Partita No. 1 in B Flat Major—Menuets 1 and 2 and Gigue.** Walter Gieseking (Piano). 5-12" discs (CLX342 to CLX346) in album. \$10.

Walter Gieseking has a great host of admirers in America and we are sure that they will wish to hear his performance of *The Emperor*. Some of them may prefer it to the Schnabel recording on Victor, but for our part we are entirely satisfied with Mr. Schnabel's performance, and we feel that the Victor reproduction is definitely superior. Mr. Gieseking has the benefit of the masterful direction of Bruno Walter, and it may be properly contended that the balance between the solo instrument and the orches-

tra on the Columbia discs is more perfectly maintained. Undoubtedly each set will have its champions, so if a recording of this work is not included in your library, by all means hear both versions before you make your decision.

Liszt: Concerto No. 2 in A Major. Arthur De Greef (Piano) and London Symphony Orchestra conducted by Sir Landon Ronald. Five sides and **Liszt: Hungarian Storm March.** London Symphony Orchestra conducted by Albert Coates. 3-12" discs (V-11469 to V-11471) in album. Victor Set M-169. \$5.

This recording of Liszt's *Concerto No. 2 in A Major* has been known to us since it was released in England a couple of years ago, and as it has been listed in various Victor catalogues, marked "In preparation," its present release is not exactly a surprise. We have no idea why Victor deferred its listing until now. De Greef makes a good job of it, and the set is in every way superior to the Pembaur recording issued by Columbia several years ago. We are very sure that if you find this music to your liking, you will be highly pleased with this album.

CHAMBER MUSIC



Bach: Sonata No. 1 in B Minor for Piano and Flute. Four sides and **Bach: Sonata No. 6 in E Major for Piano and Flute** (Written for Flute and Figured Bass). Harry Cumpson (Piano) and Georges Laurent (Flute). 3-12" discs (C-68244D to C-68246D) in album. Columbia Set No. 203. \$4.50.

Columbia is to be congratulated upon its enterprise in arranging for the recording of these lovely sonatas, for except for such recorded performances, it is highly improbable that many of us would ever have the opportunity to hear this charming music. Mr. Cumpson and Mr. Laurent are perfectly at home with these seemingly simple, yet rather tricky, compositions of the Great Master. Excellent recording adds to the attractiveness of this unique album.

Schumann: Sonata in D Minor, Op. 121. Yehudi Menuhin (Violin) and Hephzibah Menuhin (Piano). 4-12" discs (V-8403 to V-8406) in album. Victor Set M-233. \$8.

This set was released in England at Christmas time and made available in America early in January. Victor must have felt that it was highly important. In thus considering it, we heartily agree. The work has not been recorded before, and certainly it would be very difficult to select two artists better fitted for this task than young Menuhin and his still younger sister. Perhaps Schumann does not thrill you as he does us; if, however, you do find his chamber music appealing, then by all means investigate this item. Please note the perfect balance between the violin and the piano. In most cases, the recorders seem to think that a sonata for violin and

piano is a violin solo with piano accompaniment, and thus place the violinist immediately in front of the microphone with the piano somewhere off in the distance. In this recording you will find that the piano is given its full value, which, in this particular composition, is certainly equal if not in excess of the violin.

Mozart: Quartet in D Major, K. 499. Budapest String Quartet. 3-12" discs (V-11700 to V-11702) in album. Victor Set M-222. \$5.

We add this month to the library of recorded music one of the most attractive of Mozart's quartets. It dates from 1786, and follows quickly the six works in this form which he dedicated to Haydn. Of especial beauty is its utterly charming *Menuetto* with its sprightly Trio, which the Budapest players carry off in great style. The whole performance is excellent, and the recording very fine.

Roy Harris: Trio, for Violin, Violoncello and Piano. Italian Trio: Alberto Poltronieri (Violin), Arturo Bonucci (Violoncello) and Alfredo Casella (Piano). 3-12" discs (C-68247D to C-68249D) in album. Columbia Modern Music Set No. 7. \$4.50.

A new work by Roy Harris is an event of importance. No score is available, and the sample discs reached us this morning just as we were about to go to press; therefore little can be said about this new set. The work, which we judge dates from 1934, is in three movements of about equal length. Each movement fits nicely on both sides of a single disc. The movements are *Allegro*, *Andante* and *Fugue*. Columbia has used excellent judgment in selecting the artists for this recording, and you will find that they are entirely capable and truly in sympathy with the work of this very important American composer. All those who are interested in the development of music here in America will lose no time in making the acquaintance of this highly important new composition. The recording is of the best.

Stravinsky: Duo Concertant, for Violin and Piano.

Five sides and **Pergolesi**—arr. Stravinsky and Dushkin: (a) *Serenade*; (b) *Scherzino*. Samuel Dushkin (Violin) and Igor Stravinsky (Piano). 2-10" discs (C-17040D and C-17041D); \$1 each, and 1-12" disc (C-68238D); \$1.50, in album. Columbia Set No. 199. \$3.50.

In a little leaflet that accompanies the records of this unique composition by Igor Stravinsky will be found the following note concerning this work: "The recent association of the composer with Samuel Dushkin has effected a great change in Stravinsky, for he has striven to enlarge and transform some of his earlier compositions in arrangements for violin and pianoforte. This has enabled him to emphasize the melodic strain of his work, while at the same time the original orchestral accompaniment has been compressed into an invigorating pianoforte accompaniment. In seeking an outlet for his new mode of

expression Stravinsky has indicated that he is an exquisite craftsman who has found abundant scope for his sensibilities in his return to the old classic form and thereby, to some degree has justified his abandonment of the newer methods of composition. Not satisfied with his own technical insight Stravinsky induced Dushkin to collaborate in the new arrangement for violin and pianoforte.

"The *Duo Concertant* is an admirable composition, bristling with difficulties for any but a master fiddler like Dushkin. The fiddle part is so admirable in every way, both musically and technically, that an examination of Stravinsky's other works will scarcely find twenty bars of writing comparable with this violin part."

Unquestionably these discs will be of prime interest to all those who have been watching the course of Stravinsky's work in recent years. The recording will be found to be highly satisfactory.

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N
A. Scarlatti—G. Tailleferre: Sonata for Flute and Strings. Quintette Instrumental de Paris. 2-10" discs (V-4250 and V-4251). \$1 each.

This recording has been known to us for several years, and many copies of this item have been imported by discerning collectors. Victor has at last discovered it and given it a domestic listing. A most enthusiastic review of the imported discs will be found in the December, 1930, number of *Disques*, in which the writer, R.G., states: "Never have I listened (a possible exception could be found in certain of Bach's pages for flute and accompaniment) to such profound grace, such limpid purity, and innocent grandeur, as are contained in the grooves of these discs."

Now that this pair of discs is generally available, we predict that a very large number of those who appreciate music of this character will discover this item. We feel sure that they will be pleased with this charming music, the excellent performance, the very satisfactory reproduction, and last, but not least, the very modest cost.

Beethoven: Quartet in B Flat Major, Op. 18, No.

6. Seven sides and **Schubert—arr. Cedric Sharpe: Moment Musicale.** Virtuoso String Quartet. 4-12" discs (V-11491 to V-11494) in album. Victor Set M-172. \$6.50.

This recording has been known to us for several years. We have compared it with the Columbia set by the Leners a number of times, and have always preferred the Lener version. Now that Victor has made it available under its domestic labels, it will be a very simple matter for anyone who wishes to add this item to his collection to make his own comparison. Both recordings are early electrical ones, and there is little choice between them as to fidelity of reproduction. It is merely a matter of whether you prefer the Virtuoso or the Lener version.

Beethoven: Quartet in E Flat, Op. 74. Lener String Quartet. 4-12" discs (C-68230D to C-68233D) in album. Columbia Set No. 202. \$6.

(This annotation is reprinted from the December, 1934, issue. It appeared in this place when the imported recording of this work was reviewed.)

Here is cause for rejoicing! The Leners have re-recorded "The Harp Quartet," and now we can replace their acoustical set in our collection of Beethoven Quartets. When the Capet electrically recorded set became available a few years ago, we decided that regardless of its superior reproduction, it was very much less to be desired than the Lener acoustical one, and so we did not make the change, hoping against hope that some day the Leners would re-record it. They have, and it is just as fine in every way as we expected that it would be. Lovers of the quartets of the immortal Beethoven rejoice with us, and lose no time in making the acquaintance of this superb recording.

PIANO



Schubert: Fantasia in C Major, Op. 15 ("Wanderer"). Edwin Fischer (Piano). 3-12" discs (V-8373 to V-8375) in album. Victor Set M-229. \$6.50.

This attractive and welcome set of records made its appearance in England toward the close of last year, and in the December issue of *The Gramophone*, the distinguished critic, Mr. Crabtree, mentioned them in part as follows: "The *Wanderer Fantasia* is one of the most glorious things Schubert wrote. One thinks of it as a cathedral in sound, and is tempted to try to work out the metaphor. It is really a *Fantasia-Sonata*, in a continuous whole. It takes its name, of course, from the fact that the slow movement consists of free variations on one stanza of his song *Der Wanderer*; while a tiny motif of the accompaniment to that stanza inspires a motto theme of the *Fantasia*—the hammering of its opening bars.

"This pianist (Edwin Fischer) is not only a fine musician, but a spirited one, and he has, moreover, a technique equal to some of the most exacting music; so that his records are generally outstanding records not only for the musician, but also for everyone who cares for great music."

Bach: French Suite No. 5 in G Major. Four sides and **Bach: French Suite No. 6 in E Major.** Four sides. Harry Cumpson (Piano). 4-12" discs (C-68234D to C-68237D) in album. Columbia Set No. 200. \$6.

We are rather favorably impressed with this Bach album by Harry Cumpson. We cannot acclaim Mr. Cumpson as a great interpreter of the immortal Bach, but we do not hesitate to recommend his performances in this album to all lovers of the great Master's music. They may not be outstanding, but they are

certainly fully satisfying. Both suites are made up of a number of dance forms of various character and length—some quite short and spirited, and others rather longer and of more or less stately quality. All are interesting, and a very pleasant and profitable half-hour may be spent with this album. The recording of the piano is well up to present day standards.

Isidor Philipp: Feux Follets (No. 3 from "Pastels") and **Nocturne** (Op. 90). Emma Boynet (Piano). 1-10" disc (V-4279). \$1.

Isidor Philipp, the eminent French piano teacher, during his over thirty years at the Paris Conservatory has had over 1800 Americans among his pupils, and that group was largely instrumental in persuading him to come to this country last summer to conduct master classes. While M. Philipp is more generally known for his teaching, he has to his credit many original compositions and arrangements for his instrument. The most famous perhaps is his very effective version for two pianos of the scherzo from Mendelssohn's *Midsummer Night's Dream* music. The present disc gives two short examples of his original work, and is played by one of his outstanding pupils.

Handel: Chaconne. Edwin Fischer (Piano). 1-10" disc (V-1597). \$1.50.

When this disc was released in Germany a couple of years ago, it was advertised as "Eine Sensation in der Musikwelt." Perhaps it is not quite that, but it certainly is a delightful record, and if we may judge from the number of copies that have been imported since that time, we may safely say that its popularity among American music lovers is well established. The reproduction is particularly fine.

Beethoven: Sonata in A Flat, Op. 110. Frederic Lamond (Piano). 2-12" discs (V-7718 and V-7719). \$2 each.

Victor, realizing that not everyone could afford to subscribe to the Beethoven Sonata Society, makes available this recording by Frederic Lamond. If we compare it with Schnabel's performance, which is included in the Third Volume issued by the Society, it seems pretty tame. Without considering that comparison, we would say that it is a very fair performance. The reproduction of the piano is highly satisfactory.

Paul Juon: Naiads at the Spring (Op. 18, No. 1). One side and **Sheep and Goat** (Walkin' to the Pasture) (Transcribed by David W. Guion). Myrtle C. Eaver (Piano). 1-10" disc (V-24532). 75¢.

This disc is of particular interest for the reason that it gives us an excellent example of the work of the American composer, David Guion. It is one of his now famous "Cowboys' and Old Fiddlers' Break-downs," and except for *Turkey in the Straw* is perhaps the best known. Miss Eaver plays with just the proper spirit, and the recording is very good.

OPERA



Leoncavallo: I Pagliacci. Complete recording. Gigli (Tenor), Basiola (Baritone) and soloists and members of La Scala Orchestra and Chorus, Milan, conducted by Franco Ghione. 9-12" discs (V-8524 to V-8532) in album. Victor Set M-249. \$18.

A most realistic recorded performance! An excellent cast headed by the great Gigli, who by the way takes his proper place in the production with the rest of the singers, not out in front with the others in the dim background. Thus a well balanced performance, with the well drilled chorus and orchestra in proper perspective. And all under the very able, and seemingly thoroughly familiar, direction of Franco Ghione. And yet with all this, we would not have the truly lifelike performance we have, were it not for the great skill and painstaking care of the Italian recorders. In our opinion, the finest recording of an operatic performance yet to be made.

Sullivan: Vocal Gems from Pirates of Penzance, Yeomen of the Guard, Gondoliers, The Sorcerer and The Mikado (Gilbert-Sullivan). Light Opera Company with orchestra. 5-12" discs (V-36144 to V-36148) in album. Victor Set C-23. \$6.25.

A very appropriate souvenir for those who have enjoyed the performances of the D'Oyly Carte Company, which is now touring America with a wide repertoire of Gilbert and Sullivan operettas. The five records in this set are of uniform excellence, and each one is devoted to selections from one of the operettas listed in the above heading. The recording was done in England, and the artists all seem to be steeped in the proper tradition, which makes for a really thrilling performance of these much beloved comedies. The discs may be purchased separately at \$1.25 each.

Wagner: Götterdämmerung—Mime Heiss Ein Murrischer Zwerg and In Leid Zu Dem Wipfeln (Act 3). Melchior (Tenor), Helgers (Bass) and chorus with the London Symphony Orchestra conducted by Heger. 1-12" disc (V-7659). \$2.

For those who like individual Wagnerian records, here is a fine one. Those who have the Victor *Götterdämmerung* set will not be interested, for this music will be found on records numbers 9466 and 9467 in that album. This recording was properly praised when it was released in England, and we feel sure it will be acclaimed by the American critics also.

Wagner: Das Rheingold—Weiche, Wotan! Weiche! One side and **Wagner: Götterdämmerung**—Höre Mit Sinn, Was Ich Dir Sage! Ernestine Schumann-Heink (Contralto) with orchestra. 1-12" disc (V-7107). \$2.

This record, made many years ago, has been missing from the Victor catalogue for a long time. Schumann-Heink's vast host of admirers will be

glad to know that it is again available. It was one of the great artist's finest operatic recordings. Despite its age—it was a very early electric recording—the reproduction is really quite good.

Moussorgsky: Boris Godounow—Coronation Scene (Act 1). Feodor Chaliapin (Bass) with chorus and Symphony Orchestra conducted by Albert Coates. 1-12" disc (V-11485). \$1.50.

Chaliapin and Boris seem to go hand in hand, and when we add the masterly direction of Albert Coates, we have a combination that is very nearly perfect. This is readily revealed when this record is played. The reproduction is good.

Gluck: Orfeo Ed Euridice—Che Farò Senza Euridice. One side and **Handel: Xerxes**—Largo (Ombra mai fu). Maria Olczewska (Contralto) with orchestra conducted by John Barbiroli. 1-12" disc (V-7115). \$2.

Olczewska's rich contralto shows to advantage in these two arias. Excellent recording adds to the charm of this record.

VOCAL



Bach: St. Matthew's Passion—Aus Liebe Will Mein Heiland Sterben. One side and **Bach**—adapted Alwin: **Cantata No. 159**—Es Ist Vollbracht. Elisabeth Schumann (Soprano) with orchestra conducted by Karl Alwin. 1-12" disc (V-7275). \$2.

Mozart: Le Nozze Di Figaro—Non so più cosa son (Act 1) and Venite, Inginnocchiatevi (Act 2). Sung in Italian. Elisabeth Schumann (Soprano) with orchestra. 1-10" disc (V-1431). \$1.50.

The success which Elisabeth Schumann is having in America, is probably the reason for re-listing these discs. As a matter of fact, we could never see any reason for dropping them from the catalogue. They are excellent recordings, and we are glad to welcome their return. If you missed them when they were first released several years ago, it would be well to investigate them now.

Murolo-Tagliaferri: 'A Canzone d'e Stelle and Mandulinata a Napule. Tito Schipa (Tenor) with orchestra. 1-10" disc (V-1545). \$1.50.

Two typical Neapolitan songs sung in Mr. Schipa's inimitable manner. Not much call for music of this type nowadays. We doubt if it pays to issue such records, especially at one-fifty per.

Taubert—adapted by Karl Alwin: **Der Vögel Im Wald**. One side and **Was I' Hab** (Bavarian Folk Song). Elisabeth Schumann (Soprano) with orchestra conducted by Karl Alwin. 1-10" disc (V-1606). \$1.50.

Don't miss this attractive little disc! Two simply entrancing little German songs with whistling interludes—possibly by Miss Schumann—the label doesn't say. Sounds pretty terrible—but take our tip—you'll be surprised!

Bach: St. Matthew's Passion—Erbarme Dich Mein Gott. Maartje Offers (Contralto) with orchestra conducted by Malcolm Sargent. Violin obbligato: Isolde Menges. 1-12" disc (V-11143). \$1.50.

Superbly sung and well recorded is this record, which was dropped from the Victor catalogue a couple of years ago. We are pleased to announce that it is available again.

Nin: Malaguena and Polo. Sung in French. Ninon Vallin (Soprano) with piano accompaniment by the composer. 1-10" disc (C-4097M). \$1.

Miss Vallin sings very nicely in French two little Spanish songs by a composer who was born in Cuba. This disc is not of sufficient importance to linger in your memory very long. The recording is okeh.

Sanderson: Green Pastures. One side and **Russell: Poor Man's Garden**. John McCormack (Tenor) with piano accompaniment by Edwin Schneider. 1-10" disc (V-1695). \$1.50.

There is still a call in England for McCormack's renditions of ballads like these, but on this side of the Atlantic the demand is so slight that we wonder that Victor bothers with them at all. In our opinion they would never be missed.

Ganne: Extase. One side and **Hollander: Mädchen und Träume**. Sung in German. Richard Tauber (Tenor) with orchestra. 1-10" disc (C-4096M). \$1.

The mighty Tauber sings these trifles in a most impressive manner. His many admirers will very likely find them interesting. The recording is satisfactory.

CHORAL



Stravinsky: Les Noces. Kate Winter (Soprano), Linda Seymour (Contralto), Parry Jones (Tenor), Roy Henderson (Baritone) and Chorus, with Percussion Orchestra, conducted by Stravinsky. 3-12" discs (C-68250D to C-68252D) in album. Columbia Set No. 204. \$4.50.

A recording of this important work has been impatiently waited for by Stravinsky's disciples on this side of the Atlantic for a long, long time. Here we have an adequate one, sung in English, under the direction of the composer. The information regarding this unusual piece has been taken from the leaflet accompanying the records.

"*Les Noces* (The Wedding) is a cantata with dances, arranged for stage presentation by Igor Stravinsky. The singers are placed in the orchestral pit with the instrumentalists. The orchestra comprises four pianos, four tympani, xylophone and bells, tambourine, triangle and cymbals, bass drum and drum without snare, and two small cymbals. There are four scenes, performed without interruption. These portray episodes surrounding the betrothal and marriage of a young couple in a small Russian village.

"Stravinsky writes an animated and pleasing score.

He stresses the rhythmic element rather than relying upon melodic means. If the music seems 'jerky' and the phrases short, the listener must be reminded of the immature minds predominant in an atmosphere of primitive culture. It is, in fact, from that standpoint that the work expresses its social superstructure. In a crowd of ignorant and illiterate moujiks, one could find few persons possessing the faculty of free expression. This factor Stravinsky illustrates with admirable psychological penetration."

Columbia has been most careful in the recording of this work, and as it was done under the personal direction of Stravinsky himself, we presume it is just as it should be. We have found this unusual combination of voices and instruments quite intriguing, and we do not hesitate to recommend it to all those who are interested in the development of modern music.

VIOLIN



Bach: Partita No. 2 in D Minor. Yehudi Menuhin (Violin unaccompanied). 4-12" discs (V-8395 to V-8398) in album. Victor Set M-232. \$8.

There is no question but that nearly everyone will prefer Menuhin's recording of this immortal Bach work to the version by Adolf Busch, which was issued by Victor a year or so ago. The Busch set bears the title, *Sonata No. 4 in D Minor*, and is set M-133. The last movement of this opus is the famous *Chaconne*, which Stokowski arranged for orchestra with such marvelous success. The orchestral version is included in the Bach album which was released in December by Victor, set M-243.

Four well filled records of unaccompanied violin make quite a dose for the uninitiated, but for those who have an appetite for performances of this kind, Menuhin leaves them at the end still hungry for more. This set is a glorious feast for those who can digest it. The smooth recording adds to its palatableness.

Bach: Sonata No. 1 in G Minor. Yehudi Menuhin (Violin). 2-12" discs (V-8361 and V-8362). \$2 each.

It is said that such music is only for musicians. This is certainly true in part, for the thoroughly trained violinist will immediately recognize and appreciate Menuhin's nuances of rhythm, of tone, of attack, of crescendo and diminuendo (especially on single notes). The rest of us may not know just what it is that fascinates us, but we do know that we are held spellbound by Menuhin's exquisite playing of this glorious music. Perhaps this is enough to know; perhaps we may thoroughly enjoy the music, while our professional friends are marveling at the technique. Joseph Szigeti made an excellent record-

ing of this sonata several years ago for Columbia, and if it is in your collection, the present one is not sufficiently superior to warrant replacing it. If, however, this item is not in your library, we would suggest that you select the Menuhin recording. It is slightly superior, both as to performance and reproduction.

Debussy: L'Enfant Prodigue—Prelude. One side and **Moszkowski—arr. Sarasate: Guitarre** (Op. 45, No. 2). Jascha Heifetz (Violin) with piano accompaniment by Arpád Sándor. 1-10" disc (V-1694). \$1.50.

Two little encore numbers as only Heifetz can play them—superbly recorded.

Pugnani: Largo Espressivo. One side and **Bohn: Perpetuo Mobile; Schubert: L'Abeille** (The Bee). Yvonne Curti (Violin). 1-10" disc (C-2149M). 75¢.

A nice little violin record with piano accompaniment, which will probably be of interest to students of the instrument. The recording is satisfactory.

BAND



Bizet: Carmen—Ballet Music. Banda di Chieti directed by C. S. N. Santarelli. 1-10" disc (V-24822). 75¢.

Liszt: Hungarian Rhapsody No. 2—Allegro. Banda di Chieti directed by C. S. N. Santarelli. 1-10" disc (V-24821). 75¢.

When these samples came to the studio, our first impulse was to pass them by, in spite of the fact that they were made by Mussolini's favorite band. Curiosity got the better of us, however, and we couldn't resist the temptation to just risk one ear to find out if the "Mighty One of Italy" really knew a good band when he heard one. After listening to both of these little discs, we were quite satisfied that he is an excellent judge. Also, these are the finest band recordings we have ever heard; and that covers a lot of ground.

VIOLONCELLO



Scriabin: Romance; Tchaikowsky: Valse Sentimental, Op. 51, No. 6. One side and **Chopin—arr. Piatigorsky: Nocturne in C Sharp Minor.** Gregor Piatigorsky (Violoncello) with piano accompaniment by Ivor Newton. 1-12" disc (V-8419). \$2.

There does not seem to be much call for 'cello records, and so the companies do not issue many of them. This one is particularly fine, both as to performance and reproduction, and so will be genuinely welcomed by the limited number of those who are interested in recordings of this instrument.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.